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ABSTRACT

Intended for teachers who would like to correlate creative writing with creative ideas and activities, this publication presents ideas that will serve as springboards to other creative ideas and activities. Consisting of six main sections, each containing an introduction, the first section of the book presents: a statement of purpose; a discussion of creative writing and teaching writing; an outline of writing stages; a process approach to creative writing; discussion of the role of grammar instruction, motivating reluctant writers, overcoming writer's block, and evaluating student work; and a list of editors' marks. The second section, for grades K-3, contains a message to kindergarten teachers, instructional activities, and a list of pattern/predictable language books. The third section, for grades 4-6, contains activities and ideas, story starters, story endings, and a section on making lists. The fourth section, for grades 7-9, presents activities, ideas and starters, while the fifth section, for Grades 10-12 deals with activities and ideas, journal writing, creative writing connected to literature, and a literary crossword puzzle. The last section discusses bulletin boards and learning centers. Appendixes contain material about brainstorming, "word walls" (such as color, sight, taste, and feeling words), connecting children's literature and creative writing, sources that publish student writing, the Carlson analytical originality scale, a description of a writing practice period, discussion of teacher and writer conferences, ideas for a young authors' conference, 18 rules for good writing, a bibliography, and a list of resources. (EL)

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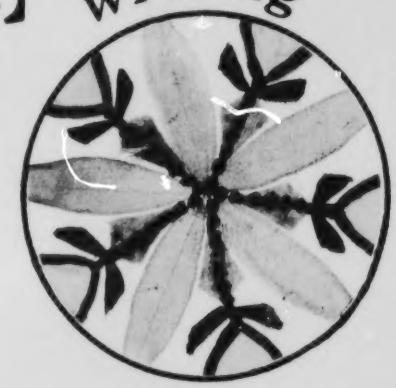

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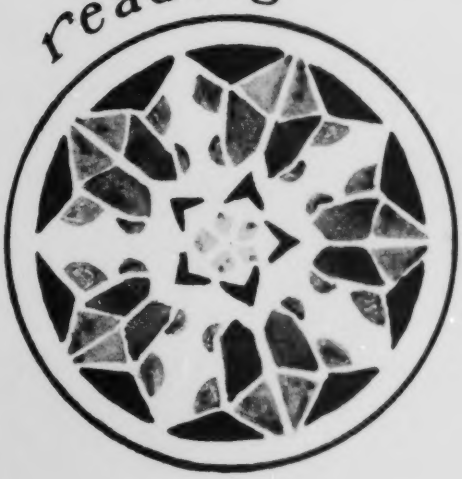

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Oklahoma State Department of Education
John M. Folks, State Superintendent

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Kaleidoscope:

Focus On
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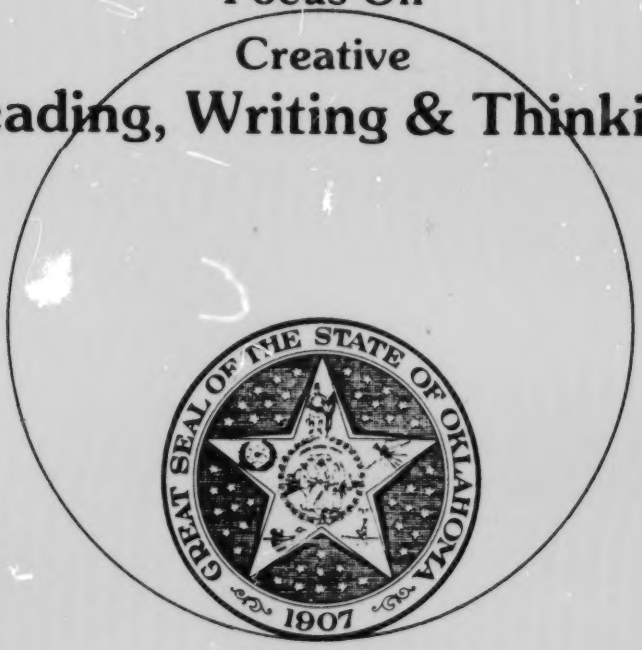

Prepared by
Reading Section

1st Edition

Oklahoma State Department of Education
John M. Folks, State Superintendent
Oklahoma City, Oklahoma
June, 1985

FOREWORD

Recent studies on effective schools indicate that writing should be an integral part of every subject area because writing is a valid method of improving student learning and retention. By its very nature, writing entails reading and thinking. Like reading, writing is a risk-taking situation in which students are forced to commit themselves, their feelings, and their skills to the teacher's scrutiny. Unlike traditional writing courses, with emphasis on grammar and mechanics, creative writing frees students to express their own thoughts and experiences through a process that emphasizes positive guidance and feedback. In creative writing, as in reading, skills are not the main focus, but are embedded in the whole process.

There are no limits or boundaries to creative writing: it can be as open and as innovative as the students and teachers allow it to be. The Oklahoma State Department of Education hopes that this material will aid and encourage teachers of all disciplines to utilize writing in achieving optimal learning experiences for their students.

John M. Folks
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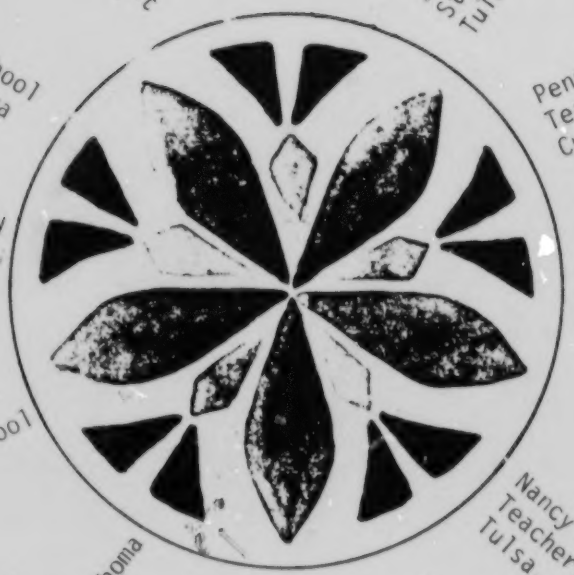

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section I

INTRODUCTION

Studies confirm the positive correlation that exists between learning and time on task. Obviously, then, the more time students spend on writing the better writers they will be. The major tenet of this resource guide is that students learn to write by writing. It is meant to serve as a motivational tool for creative writing and not as a complete or comprehensive writing program.

Students will write more and write better when they are allowed to write about experiences and feelings that have personal significance for them. This guide will provide teachers with ideas, activities, and motivational strategies for implementing and managing a creative writing program emanating from reading experiences. Certainly, correlating reading with creative writing is another valuable tool for teaching and bridging the gap between what students already know and what they are to learn.

Writing is a difficult process, and trying to lure creative writing out of students by telling them how easy it is and how much fun it's going to be often evokes a negative response. The payoff--that joy and feeling of achievement--usually comes only after much mind-searching, tearing and wadding of paper, rewriting, reorganizing. Teachers must lead students into writing rather than just make an assignment and grade the product.

Creative writing must be taught as a natural means of expression rather than the highly stylized, structured activity to which many of us have been exposed. Creative writing is based on the students' experiences, so that each paper presented to the teacher is a sharing

experience between two special people--the teacher and the pupil. Unless it is the result of copying, dictation, or mere regurgitation of facts, all writing is creative.

Writing with students, helping them see the relation of writing to real life, freeing them from the constraints of mechanical "rightness," teaching them to edit and evaluate their own and each other's writings--all will lead not only the students but the teacher into becoming self-confident (rather than self-conscious) writers.

The writing program should create a balance between personal and practical writing. The object of personal and creative writing is to cultivate a sense of power and joy in the activity itself. The objective of practical writing instruction is to prepare students for independent, productive lives outside of school. Certainly, instruction in both kinds of writing can be easily correlated within the school curriculum.

Note: Throughout Kaleidoscope: Focus On Creative Reading, Writing, and Thinking, references are indicated by numerals in parentheses. These numerals refer to the list of References found on pages 207-208. An alphabetized Bibliography is found on pages 209-210.

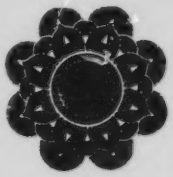
KALEIDOSCOPE

"Kaleidoscope" is defined as anything that constantly changes, as in color and pattern. "Creative" is defined as having or showing imagination and artistic or intellectual inventiveness. So comes the challenge of the classroom teacher to blend the artistic imaginations of students into creative, colorful writing.

Creativity is not so much taught as it is encouraged, unlocked, and fostered. Students learn to write by writing. Everyone can write, and every student should be provided with the proper setting and classroom climate to participate in this worthwhile experience. There is no one formula for "good" writing, nor is there one teaching method, management technique, nor motivational strategy that works for all people at all times.

Students should write every day, and teachers are encouraged to write with their students--to be role models. Writing is hard work, yet writing helps students to formulate and work through ideas, to think creatively, and to discover themselves, others, and the world.

The purpose of this publication is to present ideas that will serve as springboards to other creative ideas and activities. It is especially intended for those teachers who would like to correlate creative writing with classroom and leisure reading, but feel inadequate and unprepared for the task. Hopefully, Kaleidoscope will provide the structure and motivation that will lead teachers in planning and establishing a strong writing program in their classrooms.



AN OUTLINE OF WRITING STAGES

The following writing outline presents six stages of writing from readiness to maturity. No grade levels are assigned to the stages, as some of the items overlap in allowing for individual differences of language maturity across the grades. The outline was compiled by the Torrington, Connecticut Public Schools (24) in collaboration with other schools, universities, and researchers. This is not to be considered a definitive scope and sequence chart, but is intended as a guide for teachers asking "What do I do next?" The stages of writing maturity vary not only among students in a class, but within individual students. For example, a student may be at the Readiness stage (I) in writing expository material, but at the Intermediate stage (IV) in writing personal experience stories. Although the outline is merely a suggestion, it could conceivably be used in helping schools develop a writing curriculum.

Writing Outline

Stage I: Writing readiness

A. The child will be able to dictate:

1. words for objects
2. words for pictures
3. captions for pictures
4. sentence(s) for pictures
5. individual and group experience stories

B. The child will make initial attempts at expression in scribble writing.

Stage II: Beginning writing

A. The child will be able to:

1. compose and copy group and individual experience stories, thank you notes, invitations
2. communicate in writing a meaningful unit
3. write captions for pictures
4. recognize varied sentence patterns such as question, statement, exclamation
5. write sentences using varied sentence patterns
6. write simple poems using rhyme
7. write riddles

B. The child will be able to edit written work for:

1. initial capitalization
2. end punctuation (periods, question marks, exclamation points)

Stage III: Primary writing

A. The child will be able to write:

1. at least two meaningful units in which thought moves forward from one unit to the next

2. unifying ideas of at least two meaningful units using patterns other than noun-verb or noun-verb-noun, such as:

   a. sentences using adjectives and adverbs to expand meaning
   b. sentences using connectives
   c. sentences using prepositional, adverbial, and adjectival phrases

3. using subject matter which includes at least two of these characteristics:

   a. expression of feeling
   b. an interpretation
   c. precision in supporting detail or in word choices
   d. humor
   e. unexpected idea, event or situation
   f. recognition of thoughts, views or feelings other than those of writer

4. using a literary device such as:

   a. alliteration
   b. metaphor, simile
   c. onomatopoeia

B. The child will be able to write:

1. initial capitalization and ending punctuation

2. correct spelling of basic words

3. punctuation of written dialogue

4. commas in a series

Stage IV: Intermediate writing

A. The child will be able to:

1. unify ideas of at least three or four meaningful units using narration

2. unify ideas of at least three or four meaningful units using a topic sentence with supporting details

   a. a descriptive paragraph
   b. an explanatory paragraph
   c. a persuasive paragraph

3. use subject matter containing several characteristics from Stage II, #3

B. The child will be able to edit written work for:

1. structure of a paragraph

2. content of a paragraph

3. run-on sentences

4. complete sentences

Stage V: The capable writer

A. The child will be able to write two or more paragraphs using appropriate transitions--given each of the following types:

1. narration

2. description

3. explanation

4. persuasion

B. The child will be able to write an introduction and a conclusion

C. The child will be able to write a story of two or more paragraphs demonstrating the following literary devices:

1. development of setting
2. development of characters
3. conflict in plot

D. The child will be able to edit written work for:

1. punctuation
2. spelling
3. grammar
4. thought
5. audience

E. The child will be able to write:

1. thank you notes
2. friendly letters
3. business letters
4. responses to forms
5. news articles
6. editorials
7. book reports
8. book and movie reviews
9. essays
10. poetry
11. drama

F. The child will be able to write a report based on research of two or more sources and demonstrate the ability to:

1. take notes
2. outline
3. complete a bibliography

Stage VI: The mature writer

A. The student will be able to write:

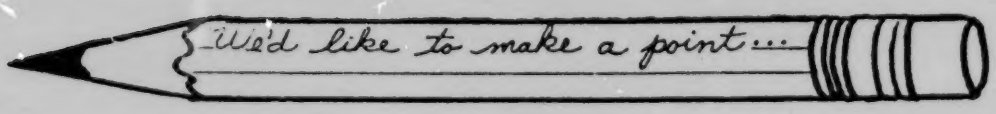
1. thank you letters
2. sympathy or apology letters
3. invitations
4. letters to the editor
5. letters of petition
6. persuasive letters
7. letters of inquiry, letters of application
8. business letters

B. The student will be practiced in filling out forms:

1. tax forms
2. application forms

C. The student will be able to organize thoughts about self:

1. autobiography
2. resume



If an assignment is dying, bury it!

D. The student will be able to analyze pieces read or experiences:

1. imitate styles of writers
2. write book reports or reviews
3. write comparison/contrast pieces
4. write play, movie, or restaurant reviews

E. The student will write creative (or poetic) works:

1. free verse
2. humorous poems (e.g. limericks), essays
3. patterned poems: Haiku, etc.
4. short stories
5. dramatic dialogue

F. The student will write for publication:

1. news articles
2. reviews
3. editorials

G. The student will write reports based on research:

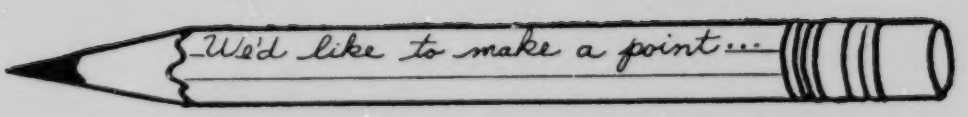
1. take notes
2. complete outlines
3. document sources--quote, paraphrase, footnote, organize a bibliography

H. The student will edit for mistakes:

1. punctuation
2. spelling
3. grammar
4. clarity of thought
5. organization

I. The student will use minimal word forms:

1. classified ads
2. slogans
3. headlines



Data show that most children entering first grade (about 90%) believe they can write; only 15% believe they can read.

CREATIVE WRITING: A PROCESS APPROACH

A process approach to writing has evolved from a renewed emphasis on reading/writing/thinking skills in all classrooms and in all curriculum areas. Such a process encourages students to take risks, to do a great deal of writing, and to build on their individual language and experiential backgrounds. Many teachers and researchers have found that writing is easier to teach and do if a process involving the three basic stages of prewriting, writing, and rewriting is followed. The following six steps encompass these stages; however, this is not to be considered a lock-step approach. Writing is not always a linear activity, and intuitive teachers will modify the design to fit the language maturity of the students and the complexity of the assignment. Each step is briefly explained, followed by general guidelines and activities that can be utilized across the grades and across the curriculum.

I. PREWRITING: working the idea; talking about it; reading about it; generating vocabulary; extensive use of oral language, listening and reading.

A. General Guidelines

1. For younger students - drawing, picture books, field trips, and much talk--to each other, to the teacher, within groups; reading--books, magazines, newspapers, other students' writings.

2. For older students - brainstorming, discussion, reading (much reading), research. An important feature of this stage is time--time to think, read, talk, explore feelings, organize ideas. The time frame could be ten minutes to several days.

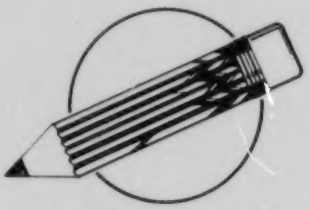
B. Activities

1. Provide a writing environment--posters, books, newspapers, puppets, pictures (especially candid pictures of the students themselves) and pictures illustrative of emotions, feelings.
2. Let students know from the beginning who will read the writing and what will be done with the final product. They need to know with whom they are communicating. Students who write papers for others to read seem to achieve the objectivity needed for reading material written by others (8).

3. To stimulate topics and gather information, use surveys, films, field trips, books, and guest speakers. It is important for students to listen to good stories and literature read aloud, and to hear and read papers written by other students.

4. Provide plenty of time for talking with each other, with the teacher, and even to themselves. As they gather information and ideas, begin brainstorming for vocabulary and topics/ideas. (See p. 181 for Brainstorming Techniques.)

II. DRAFTING: the first writing; "free writing"--students are not constrained by conventional grammar rules and "correctness;" the goal is to get ideas on paper in any form or order. Having the students write for five to ten minutes on anything that comes to mind doesn't always work, especially in the beginning of a writing program. Teachers should have a ready storehouse of general subject or topic areas.



A. General Guidelines

1. The teacher should also be writing, but available for conferences.

2. Focus is on content and not convention; thoughts are written as they occur and may or may not be organized and connected.

3. No grades, no red correction marks. This stage is a means to an end and not the end in itself.

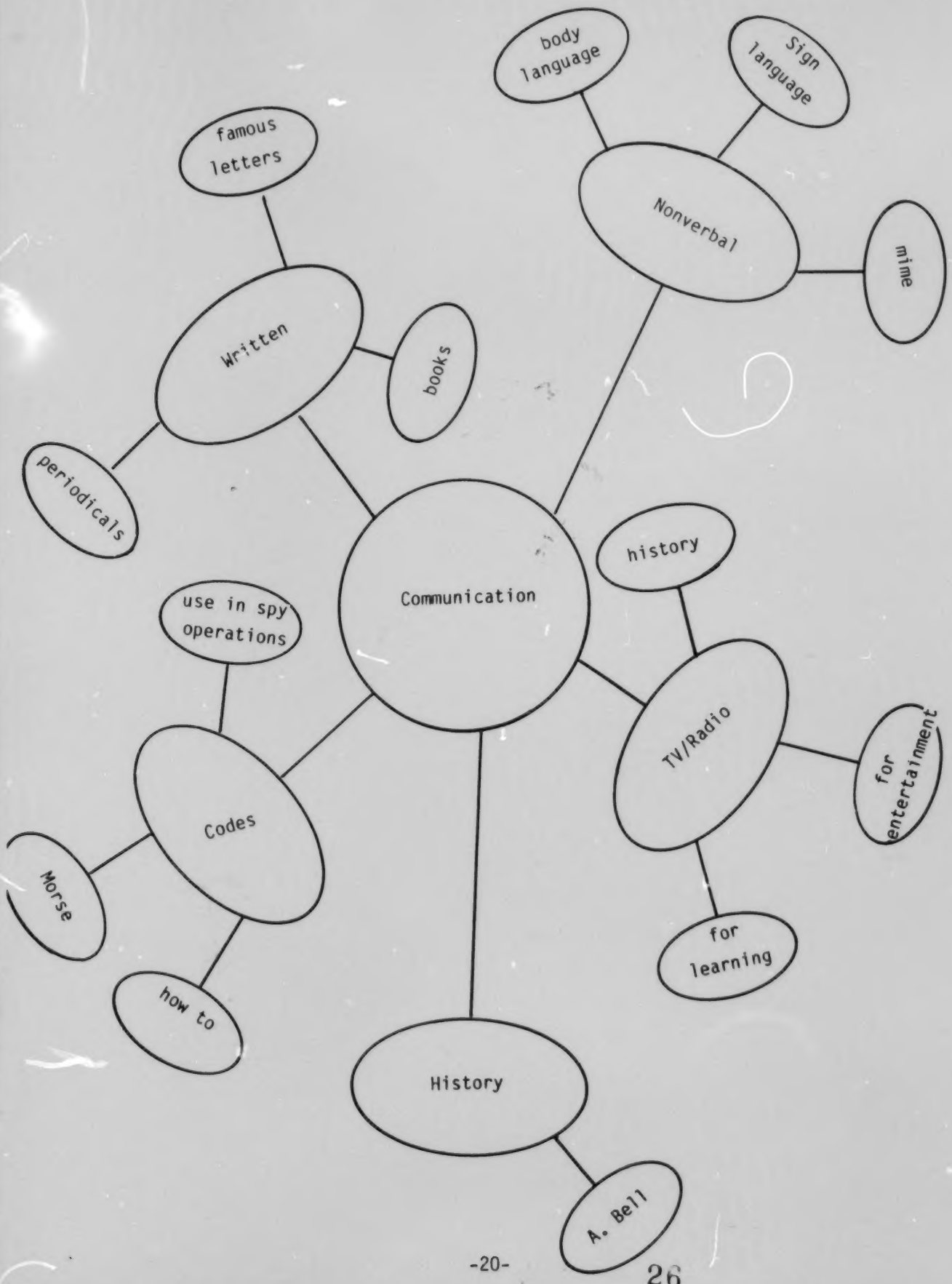
4. There may be a given time frame for this stage (5-10 minutes), but students must be writing something the entire time. Don't be surprised if you see several papers that go something like this: "My name is _____ and I think this is a stupid assignment and my hand is tired and when is the time going to be up..."

5. Remember the purposes for writing: to inform, to persuade, to entertain, to comfort, to complain. Encourage students to keep the purposes and the audience in mind when writing.

B. Activities

1. Give students a broad subject area, such as a color. Let students work in pairs to generate as many words as possible relevant to the subject or concept. This is a written form of brainstorming and allows students to discover that they know more about a subject than they thought.

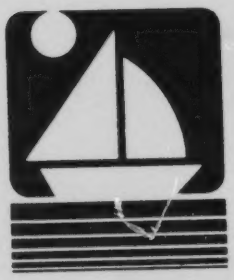
2. As a whole-class activity, create a map of the broad topic. This allows students to "play" with the ideas, concepts, and words they already know that are in any way related to the topic. It provides a way for the writers to narrow the topic into a more manageable form and guides them into selecting a question, or set of questions, to get them started on the writing. A map on the topic of "Communication" might look something like this:


Communication
Written
famous letters
books
periodicals
Nonverbal
body language
Sign language
mime
Codes
use in spy operations
Morse
how to
TV/Radio
history
for entertainment
for learning
History
A. Bell

III. RESPONDING: reactions to first draft; usually oral and done by peers and/or teacher. Includes general comments, questions, and suggestions, all stated in positive terms.

A. General Guidelines

1. As students hear other papers being read, and are allowed to comment, they gain valuable insight into their own writing.
2. Limit negative comments on first paper!
3. Responses must be specific, e.g., "That's a great beginning sentence!"
4. Focus on one problem at a time. This is where the grammar book comes in as the teacher fits instruction to the situation. (See p. 28 "The Role of Grammar Instruction.")
5. If specific errors must be marked, do so in pencil; when reading through the first draft the first time, do so without a pen or pencil in hand. Refrain from writing over a student's writing.



B. Activities

1. The teacher can use reproduced or transparency copies of first drafts (keeping authorship concealed); the teacher can also use papers from other classes and/or past years. The purpose is to look objectively at what is good about certain papers and what could make them better.

2. The teacher models specific observations and responses, e.g., "I like the use of the verb 'straggled' here," or, "That first sentence really catches my attention," or, "How can we connect these sentences without using so many and's?"

3. Show two papers written on the same topic and have the class compare and comment, remembering always to be specific. (The papers being compared should come from other classes.)

4. In small groups students can exchange and read papers; they can follow a set of response guidelines, such as "The part I like best is..."; "I like the way you..."; "It might be easier to follow if you..."

IV. REVISING: when a student "rethinks" his or her paper; sometimes based on comments made during Responding stage; this is the "rewriting" phase.

A. General Guidelines

1. This process may mean making a few minor changes in wording or structure; it may mean a complete reorganization; it may mean the paper gets "tossed" and rewritten from an entirely new perspective.

2. There may be one or several revisions. In the beginning, try for only two revisions. Students resist rewriting because they see writing as a one-step process, and tend to see revision as merely a correcting of mechanics.

3. Specific grammatical and/or mechanical errors made in the first writing are corrected.

B. Activities

1. Work in pairs; decide if the writing needs revision; if so, in what areas? (clarity, organization, mechanics, vocabulary, etc.)

2. For practice, revise a paragraph from a newspaper article, magazine article, textbook, or an anonymous copy of another student's paper.

3. If a student feels the material needs to be rewritten but lacks a sense of direction in doing so, suggest that it be rewritten (a) to a different audience, (b) from a different viewpoint, e.g., "Write about the game as though you were the referee instead of the quarterback," or (c) with a change of person, e.g., from first person "I" to third person "he" or "she."

4. To encourage students to see their writing more objectively, have them (a) read the paper aloud to a friend, an imaginary friend, a stuffed animal; (b) listen while a friend (or teacher) reads it aloud; (c) have the reader ask the writer questions, such as "What's your favorite part?" or "What's another way to say...?"

V. EVALUATING/EDITING: The final "cleaning up" and correcting before publication. Editing can be done by the writer, by a peer, and/or by the teacher. The editing phase may lead back to another revision. (See also p. 34 "Grading, Marking, Evaluating.")

A. General Guidelines

1. In this process, the editor looks at grammar, vocabulary, sentence construction and cohesiveness, format, text accuracy and validity, and clarity of message (does it say what the writer intended to say?).
2. Final grammatical and mechanical corrections are made, keeping in mind that not necessarily all errors will be deleted. Look at what constitutes progress for any student: writing a complete sentence, subject-verb agreement, sequencing of events, fewer repetitive spelling errors.
3. Students must learn to proofread and edit all work--the creative writing process is a valuable teaching device for this discipline.
4. Students should be provided with standards for editing. (A Manual of Style, published by the University of Chicago Press, might offer a choice of stylebook.)
5. Remember that for many students the goal will not be perfection, but improvement--the last paper should be considerably better than the first.
6. Remind the writer that he or she is the first--and sometimes the only--reader of what he or she writes. Teach him or her to question himself or herself: Does it make sense? Did I say what I meant to say?

B. Activities

1. The teacher should "walk" the students through several editing sessions. Have sentences and paragraphs on transparencies for these lessons.
2. Practice sentence-combining.
3. Give each student a copy of a paper to edit (every student has a copy of the same paper); students work individually or in pairs; compare results.
4. The amount of editing that is done to the final draft depends on the maturity of the students. For younger students, accept "invented spellings" and mechanical errors if they represent progress in learning. For older students, the teacher's written comments are useless unless the students read the comments and have a chance to utilize them.
5. The teacher may want to teach standard proofreading symbols. (See "Editor's Marks", p. 40.) There are some excellent commercial materials available for such instruction.

6. The natural motivation for editing is that the writing is to be shared. Students look at papers (their own and others) with this in mind.

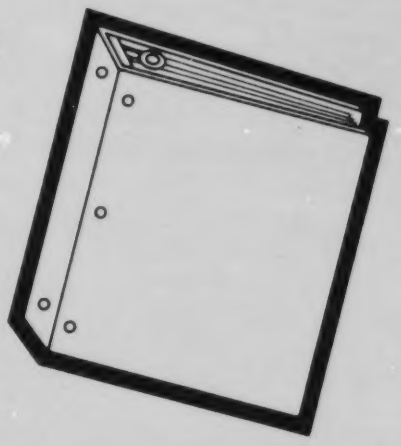
VI. PUBLICATION: the sharing of the final product with the intended audience.

A. General Guidelines

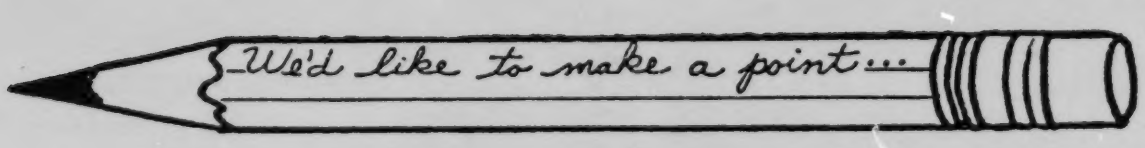
1. Students should be aware, at the beginning of the writing process, of the destination of their efforts. This gives their writing purpose, validity, and life. It is not just another product to be attacked and graded by the teacher.
2. Students should have a say in whether their own papers are to be made public.

B. Activities

1. Consider different audiences for different types of writing: school principal, President of the United States, a friend who has moved away, a classmate who is homebound with an extended illness, the Society for the Prevention of Cruelty to Animals, a movie star, the editor of the school or local newspaper.
2. Be sure all letters are actually mailed.
3. Keep a bound anthology of student writings. These can be kept by subject matter, by years, by style poetry, plays, etc.
4. Submit writing to periodicals that publish student material. (See Appendix, p. 191 for a list of publishers.)
5. Display on bulletin board.
6. Create a collage.



7. Each student keeps a copy of everything he or she writes. At the end of the year the writings are bound into book form, with the student writing his or her own autobiographical "blurb" for the cover. (See Bulletin Board Idea, p. 175 .)
8. Publish a quarterly classroom newspaper.
9. Publish a quarterly collection of student writings in which each student chooses one of his or her own writings to be included.
10. Make a handout sheet of excerpts from students' writings.
11. Contests--after revisions; read papers aloud (anonymously) and select winners; can use categories--best opening lines, best closing, funniest, etc.
12. Read aloud to community groups (nursery schools, nursing homes, civic groups); check with local TV/radio stations about special programming time.
13. If the writer is enrolled in a foreign language class, he or she can translate the paper into that language.



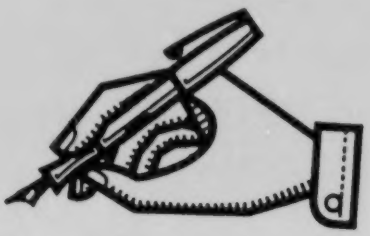
Imagination is more important than knowledge, for knowledge is limited whereas imagination embraces the whole world. (Einstein)

THE ROLE OF GRAMMAR INSTRUCTION

IN CREATIVE WRITING

Some researchers feel that formal grammar should not be taught before grade seven because of its abstract nature. By encouraging writing first--getting the ideas and thoughts on paper--the students' ability to use words and grammar will develop in a natural way. The teacher will find the "teachable moment" for specific instruction. Researchers and educators are finding that there is very little, if any, correlation between the teaching of grammar in isolation and the improvement of writing. (8)

If desired, creative writing and formal composition could be taught separately, but not necessarily concurrently. The restraints of "conventional correctness" are what keep many students from wanting to write. The teacher could begin the year with four to six weeks of creative writing, followed by four to six weeks of grammar instruction (which has been organized to fit the needs as demonstrated in the creative writings). The next block of time could be devoted to formal composition. This is a realistic way of fitting the instruction (i.e., the textbook) to the students instead of fitting the students to the instruction.



MOTIVATING RELUCTANT WRITERS

Many students are reluctant to do any writing for the same reasons many adults are reluctant to write. This reluctance is usually based on several factors: (1) writing is hard work, requiring concentration and organization of thoughts and ideas; (2) insufficient background of writing experiences; (3) lack of willingness to take risks; (4) previous attempts at writing met with negative criticisms and failure.

The following guidelines should be considered in working with students who resist writing:

1. Provide much structure; topics should be general enough to permit a broad scope of ideas and narrow enough to enable the writer to focus on a specific component of the topic i.e., instead of "What I Did During the Summer" try "The Worst Day of My Summer."
2. Keep writing assignments short; reluctant writers need to know "how short," so be specific--"one paragraph consisting of 5-8 sentences" is much preferred over assigning "X" number of words.
3. Provide much positive feedback <u>while</u> these students are writing.

4. Let them know <u>why</u> they are writing.
5. Give them plenty of time. They can often perform as well as more mature writers but are usually required to do the same quality of work in the same amount of time.
6. Offer choices. For example, if the assignment is to write on a class experience, such as a field trip, the reluctant student could:
   A. Dictate his or her story to someone else to transcribe it, later copying it in his or her own handwriting.
   B. Dictate his or her story into a tape recorder.
   C. Write his or her story in a news story format, following the Who, What, Where, When, Why, and How format.
   D. Work with another student (pair writing).
7. Assure these students that their first writing is not the final product--they can continue to "fix it up" until they are satisfied with it.
8. Always grade and comment on improvement seen in the writings.

OVERCOMING WRITER'S BLOCK

Beginning writers (and teachers) often assume that experienced writers always have a clear idea of what they want to say before they begin putting words on paper. It is interesting to note that Theodore Geisel (Dr. Seuss) has said that for every sixty pages that gets published, he writes a thousand pages.

Assure students that the first, and often second, writings will not be "graded" or considered the final product, and that thoughts and ideas do not have to be in order. This will aid in taking off some of the pressure that usually accompanies a writing assignment. However, a certain amount of pressure, or tension, can also be used to motivate reluctant writers to get started. Four such "pressures" are: (1) increased information about the subject, based on reading, talking, experiencing; (2) increasing concern about the subject, or why it's worth writing about; (3) awareness of an audience; and (4) an approaching deadline. The teacher can utilize these motivators through brainstorming activities, by allowing plenty of time (often a day or so) for thoughts to "incubate," and by being explicit about the task and often providing examples.

Another key to improvement and motivation is to keep first assignments short, frequent, and interesting. It is wise to avoid long lists of topics. Another way to help students overcome writer's block is for the teacher to ask students to write a paper riddled with mechanical errors--to <u>try</u> to write poorly, intentionally violating the rules. Underneath this "mess" is usually the seed of a good story.

We cannot teach students all the mechanics of writing and then expect them to be writers. Many students will still be terrified by blank pages. Help them get started (usually the hardest part of writing) by providing them with "writing frames." A writing frame will aid students in the retelling of a story while at the same time reinforce the teaching of story grammar. A story frame (6) is constructed by the teacher to include whatever particular aspect of reading is being emphasized at the time. Following are examples which emphasize the components of basic story schema:

(1) Story summary with one character included:

The story is about _____. _____ is an important character in the story. _____ tried to _____. The story ends when _____.

(2) Important idea or plot:

In this story the problem starts when _____. Next, _____. Then, _____. The problem is finally solved when _____. The story ends _____.

(3) Setting:

This story takes place _____. I know this because the author uses the words "_____." Other clues that show when the story takes place are _____.

(4) Character Analysis:

_____ is an important character in the story. _____ is important because _____. Once he or she _____. Another time _____. (5)

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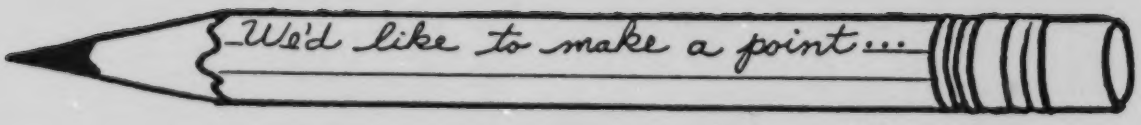
Any of these basic story frames can be modified and expanded to fit the reading passage and the teaching emphasis.

Other techniques that may help reluctant writers get started include:

1. Have the students start off as though writing to someone--a friend, a teacher, a parent, an editor.
2. Let them begin by writing the reasons they would give for <u>not</u> writing.
3. Suggest that they write under a pseudonym.
4. Lower the students' own standards--do not expect them to write better than they really can.



Children should write about <u>what</u> matters to them to someone <u>who</u> matters to them.

GRADING, MARKING, AND EVALUATING

The teacher's role in evaluation is that of problem solver, not judge. To mark an error is by no means to correct it, unless some type of intervention is offered. It is important to remember, especially after fourth grade, that "it is not unusual for people acquiring a skill to get 'worse' before they get better and for writers to err more as they venture more." (21)

Errors can often be seen as a sign of growth and willingness to take risks as the students try out new language and ideas. Some researchers have found that sentence fragments seem to increase as the students become better writers.

Always think of writing as involving more than one draft, thus encouraging writers to take risks. This allows for nonpunitive errors, which leads to growth. In the beginning stages, just ask if a complete thought has been expressed; can you make sense out of what was written?

Guidelines and Suggestions

1. No grade until last revision, and possibly no grades until after the first four or five exercises. Try to grade papers while the subject is fresh in your own mind; grading goes faster when interest is high. Return papers to students as soon as possible. (See Teacher Evaluation p. 39.)

2. Try to make few, if any, negative comments on the first paper and always make a positive comment on the first paper. Give encouragement. Be brief. Do not mark all errors. Read the papers the first time without a pen in hand; however, the teacher should have some method of keeping track of each student's most common errors.

3. Make as few correction marks as possible, and absolutely no red ones!

4. State a positive comment about a line, phrase, idea, word.

   A. Ideas for positive suggestions:

      (1) That's an interesting subject--I think you could tell more about it (not "but" you could tell more).
      (2) Nice flow of thoughts.
      (3) Great details!
      (4) How descriptive!
      (5) I like your choice of the word _____.

5. State all suggestions for improvement in a positive way.

6. Count papers written later in the semester more than earlier ones.

7. Look for areas of weakness such as sentence fragments, poor organization, spelling, too many and's, etc., and focus on one problem at a time.

8. Don't forget that students of all ages love stickers!

9. After the first revision, if you think a word can be left out, put the word in brackets and let the student decide whether or not to leave it in.

10. Use students' own papers (or papers from past years) for evaluating content, correcting, grammar, etc. Make transparencies for use in teaching editing symbols.

11. Do not grade on specific grammar, punctuation, etc. until after it has been taught and practiced.

12. Students can receive a check mark if the paper is turned in, a zero if no effort is made; or, a blanket grade can be assigned for those who complete the assignment and no grade for those who do not.

13. Allow students to set up some of the editing rules according to the particular mechanical errors they want to focus on. (See p. 40, Editor's Marks.) Brainstorm for grammatical rules, then have students choose several of the rules to look for while editing. There should be no more than five or six rules for intermediate-grade students, such as:

    1. Sentences begin with capital letters.
    2. A sentence expresses a complete thought.
    3. Subjects and verbs should be in agreement.
    4. Names of people and places begin with capitals.
    5. Sentences end with periods, question marks, or exclamation points.

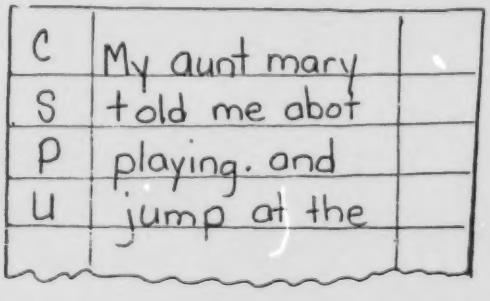
14. Provide a new audience for their work. Ask a member of the English faculty at a nearby college or a member of Delta Kappa Gamma to evaluate a major assignment and name a first, second, and third place.

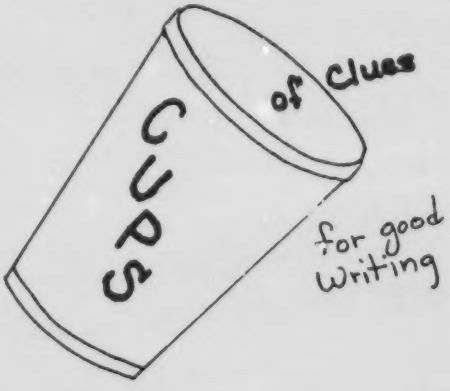
15. Write "lit mag" or the name of your literary magazine at the top of exceptional papers. Offer your students extra credit for re-writing and preparing their paper for publication (even if it never gets published).

16. Have students keep their papers in a folder or in a classroom file. If all the papers are dated, they will be easy to check for improvement or troublesome errors at a major nine-week writing conference with the student. (See p. 197, Teacher and Writer Conferences.)

17. In conjunction with the student, prepare individual creative writing contracts at the beginning of a quarter or semester. Students could choose from a master list of five or six categories (personal experience narrative, short story, one-act play, poetry, magazine or newspaper article, journal writing, or outside reading from a book list with summary and personal reactions required) with word count, deadline, and points specified for each category. The total points needed for an "A," "B," "C," or "D," should be clearly stated. The student then selects, with the teacher's advice, the projects he or she will undertake for the grade he or she desires. Weekly progress should be checked by the teacher in individual conferences.

18. An easy-to-use editing system, especially effective at the elementary level, is called the CUPS system (12). CUPS is an acronym for Capitalization, Usage, Punctuation, and Spelling. When students write their paper for the second time, they should leave a one-inch margin on each side of the paper. As the paper is edited, the letters are written in the left margin on the line in which that particular type of error is found. After the paper has been corrected by the writer, the editor looks at it again. If there are still errors, the letters are written in the right margin. This forces the writer to look carefully and find his or her own errors, and there is no writing over the author's writing. (See Bulletin Board Idea, p. 177.)





19. As students learn to edit other papers (and thus their own), they could follow this four-step procedure; (18)
    1. Positive feedback
        + Specifically, what do you like best about the paper?
    2. Identificaton:
        + What do you see as the purpose of the paper? Did the writer achieve that purpose?
    3. Questions:
        + What questions would you have for the writer?
    4. Suggestions:
        + What suggestions could you offer to help the writer more fully achieve the purpose?

The teacher should model this response sequence and lead students through it several times. As students learn to use the technique on each other's writings, they are learning to be more critical of their own.

Some Evaluation Methods

Students should know, when they begin a paper, (a) the evaluation criteria, (b) who will be doing the evaluating, and (c) the purpose of the evaluation.

The purpose of evaluation should determine the method of evaluation. Some common methods are:

1. Analytical Scoring - emphasizes specific traits, such as grammar, mechanics, sentence construction, paragraph development, and overall organization. (See Appendix p. 194, for the Carlson Analytical Originality Scale.)
2. Holistic Scoring - good when many papers are to be evaluated; the focus is on the overall merit of the paper and its effectiveness to communicate; can score in terms of "Does the paper basically meet the requirements of the assignment?" At least two evaluators quickly read each paper (at the rate of approximately one paper every two minutes) and rank the papers from one to ten according to another previously determined scale. The reader does not take time to identify or count errors, but rather reacts to the writing based on overall impression. If the scores of the two evaluators differ substantially, a third reader is used to obtain a balance or consensus.
3. Primary Trait Scoring - focuses on a specific characteristic: does the piece produce the desired effect on the reader, i.e., the sad story is effective if it elicits sympathy in the reader.

Basically, three methods lend themselves well to classroom writing evaluation:

1. Self-evaluation - students judge their own papers and decide which ones they want peers or teachers to read; they select, in terms of preset standards, which paper they think is best.

2. Peer evaluation - Peer evaluation techniques may be used effectively. Research indicates the improvement resulting from peer evaluation may equal or even exceed that resulting from teacher evaluation (1). Students are thereby enabled to write for a larger audience than the teacher alone can provide; this larger audience is composed of friends and classmates whose opinions may loom as far more significant than the teacher's. Moreover, there will be greater opportunity for the teacher to make more writing assignments, feedback will be almost immediate, and the teacher will be able to spend more time with students who need special help. Students read each other's writings, make suggestions, offer support, and sometimes use teacher or student-developed forms for guidelines.

   Peer evaluation may be conducted in several ways:

   (1) The teacher could work with the whole class in a brainstorming session in order to decide the questions a reader ought to ask himself or herself to determine the quality of a composition. The teacher could hand out unsigned writings from previous years and go over the evaluation process with them until they feel confident to judge the work of their peers and react constructively. After such evaluation, writers should always have the opportunity to revise their work.

   (2) Students could read their papers to small groups to get immediate oral reactions and suggestions for improvement.

   (3) The writer attaches several sheets of paper to his or her composition. These will be used by members of the group to comment on his or her paper. Reader A comments on one page; reader B writes his or her comments on the next page, then reads A's comments and comments on them (optional); etc. Each reader should make at least one concrete and constructive comment. (Every positive comment should have a concrete reference to the paper and every negative comment should be accompanied by a constructive suggestion or reasonable alternative.) The writer then uses those comments in his or her rewrite and turns the whole package in to the teacher.

(4) All writers use pen names (or numbers) and type their papers. Only the teacher has the key to the names. The writer attaches at least three sheets of paper to the back of his or her paper, and the procedure in #3 is followed.

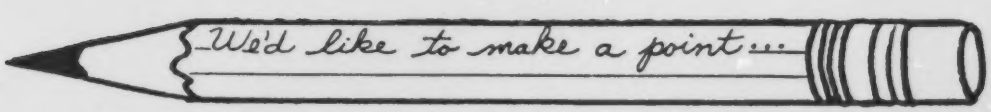
(5) All students in a group of three or four write a rough draft (in class) on the same topic. The group members then read all the drafts, select the best, and revise it as a group. The final draft is submitted with all the names of the group members and all receive the same grade.

(6) Group members may be divided according to their special talents. One will read the papers for the other group members and look only for mechanical errors, while others could check organization, paragraph development, originality of ideas, vocabulary, etc. (a type of Analytical Scoring).

(7) The completed papers of one group could be evaluated by another group. If more than one assignment is evaluated in this manner, the teacher should record the shifting patterns of exchange so that no one group receives papers from another specific group for two consecutive sessions.

3. Teacher evaluation - This often is the last step; the evaluation, or grade, is based on prearranged guidelines and criteria--letter grades, points, improvement, etc. In the process of grading by selective criterion, the teacher examines papers for only that one aspect of writing the students have just been taught and on which they were told they would be graded. This can range from the use of descriptive adjectives to sentence variety. (Note: for more advanced students, see Herman Struck, Better Prose: a Method, Houghton-Mifflin Company, 1965, for charts which analyze successful writing habits.)

Remember that evaluation is not to be equated with the assigning of letter grades, although the process may culminate in such. Rather it is looking at the quality and/or quantity of the piece, and whether or not the writer displays improvement over time.



Evaluation is not a search and destroy mission.

EDITOR'S MARKS

Mark	Meaning	Example
1. ≡	capitalize the letter	try to find amy.
2. ⁀	bring together	foot ball
3. ℓ	delete (take out material)	This is very very hard.
4. stet	put deleted material back in	This is very very hard. stet
5. ↑	add a comma	We had fish bread beans and salad.
6. ⊙	add a period	Dr. Wilson ran to the hospital
7. ˇ ˇ	use quotation marks	Help! cried Kent.
8. ʌ	add or change material	We have won blue ribbons. always
9. ˇ	add an apostrophe	Here is Sues coat.
10. #	make a space	Turn the work into the teacher.
11. ⌒	no new paragraph	Michelle ate lunch. Earlier, she had baked a cake.
12. ∩	transpose words or letter	Tom, my good friend, is ill.
13. /	change to lower case letter	My Dad came home early.
14. ⁀	delete and bring together	Today is my birthday.
15. ¶	start a new paragraph	"Thank you," whispered Marilyn. "You're welcome," replied Phil.

section II
grades k-3

INTRODUCTION

Young children naturally possess originality of thinking and inventiveness. Divergent, evaluative, and creative thinking should be stressed at the earliest opportunity. Young students must be given the opportunity to express themselves through oral and written communication along with a focus on higher levels of thinking.

Engaging children in the writing process at an early age not only encourages them to become better writers, but also cultivates better readers.

> "While it naturally follows that children who write become better writers, it may not be quite so obvious that children who write also become better readers. Teachers who are involving children in daily writing, however, report that both the writing and the reading of their children are showing dramatic increases and that this is particularly true for the below-average readers."

The activities exemplified throughout this section will focus on stimulating the young child to think, read, and write. The format is designed to provide teachers with practical, easy-to-use ideas. A variety of approaches has been utilized to accommodate the different learning styles of students.

A Message to Kindergarten Teachers

A relaxed atmosphere where "learning how to learn" is emphasized will naturally cultivate exploration and problem solving which will result in higher levels of thinking in young children. The child's experiential background, maturity, and abilities must be considered when planning the kindergarten curriculum for the year.

Students entering kindergarten who have difficulty speaking in sentences and who appear to have a limited vocabulary need instruction focused on oral language development and understanding of what they hear. Other students come to kindergarten ready for specific reading instruction. A modified group language experience approach to the reading process can meet the needs of all kindergarten students while providing them with a model of the interrelatedness of reading, thinking, and writing. The use of labeling, dictation, chart stories, big books, notes, etc., either in an exposure or a mastery situation, can cultivate in students not only the ability to read but also the desire to read. Daily instruction should be based upon the student's immediate interests, even if this means deviating from prepared lesson plans.

Utilizing written language which directly correlates with the oral language of the child is a most effective way to build association between oral language and print. It is extremely important that all children understand that reading is "talk written down." Building a desire to read should be a major goal in every kindergarten classroom.

The varieties of language experience activities in this portion of the guide should be motivating and meaningful to young children. Astute teachers understand that many, if not most, of the activities may need to be modified to better meet the needs of certain children.

At the kindergarten level most of the activities work best with small groups of children. At this level many of the activities are simply an exposure to the reading and writing process. No mastery should be expected until individuals "naturally" start remembering certain words as they are used over and over. Forcing students into formal reading instruction before they are ready can be detrimental to future reading and writing success. Continually exposing the students to a wide array of experiences while encouraging them to question, to think, to decide, to select, and to solve problems will provide a natural readiness to the reading process. The rate of learning how to read will once again depend upon the individual. Remember to keep interest high so that the hard work of learning to read, write, and think will be fun!

Grades K-3

ACTIVITIES AND IDEAS

Surrounded by Sounds!

FOCUS: To stimulate the learning of vocabulary words relating to sound.

MATERIALS: Chalkboard and student writing materials.

THINKING: Students are instructed to close their eyes; for two or three minutes they are to listen very closely and carefully to the sounds that they hear. Students then dictate to the teacher the words they know that relate to the sounds that they heard. (Note: Giving "hints" is fair!) This is a brainstorming activity (see Appendix, p. 181 on Brainstorming) in which all information volunteered is accepted and written down. The teacher may want to write the words on a permanent Word Wall (see Appendix, p. 183 on Word Walls). Some examples of "sound" words are:

bell	door shutting	barking
ring	slam	bow wow
tinkle	bang	arf! arf!
ding-dong	click	baying
clang		howling
thump	plop	clap
tick tock	chirp	tweet-tweet
honk	toot	whoosh!
voices	clomp	whisper

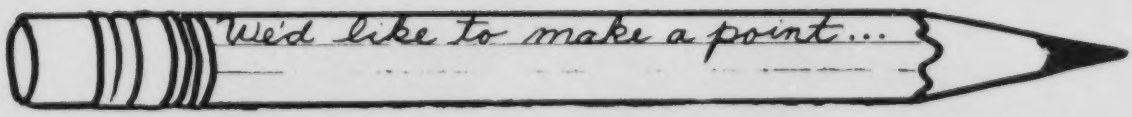
WRITING: Students are assigned a story to write using one or more of the sounds for the background of the story. They should be encouraged to utilize as many sound words as possible in their stories. Most of the students will want to draw pictures to illustrate their stories.

Onomatopoeia

Explain to accelerated, or more able, students that good writers use onomatopoeia (an imitation of the natural sounds of words) in their writings to make them more interesting. Encourage the writing of such "sound" words that go with the actions in their pictures and writings, such as, "The bee buzzed around the daisy."

Alliteration

Describe and demonstrate the use of alliteration in writing. As the teacher reads a poem that exemplifies alliteration, have students listen and then discuss the effect that the repetition of the same beginning sound has on the listener. Assist students to utilize alliteration in their writings, as in, "Susan says to stop stealing Sam's surprises."



Young writers will often write more readily if allowed to write with colored felt-tipped pens instead of pencils.

Rigorous Riddle Writing

FOCUS: To stimulate creative vocabulary development of color, shape, smell, taste, and sound words through the writing of riddles.

MATERIALS: Chalkboard and student writing materials.

THINKING: The teacher writes the following headings on the board: Color, Shape, Smell, Taste, Sound. Students generate as many words as possible for each category and the teacher writes the words under the appropriate headings. Divide the students into groups of approximately 4 to 5.

WRITING: Instruct the students to utilize the words on the chalkboard (and to think of other words) to write descriptive riddles.

Example:
It is long and green.
It does not taste sweet, but it does taste good.
It is not smooth nor does it smell great.
It is chewy and crunchy.
It was once a cucumber.
(Answer: A dill pickle)

READING: Compile worksheets for the students utilizing their own riddles. After the students have had time to go over the worksheets, allow them to take turns reading each riddle and supplying the correct answer. Students may then draw pictures of the objects described in each riddle.

FOLLOW-UP: (1) Using the riddles, create a classroom riddle book.
(2) Encourage interested students to create their own riddle books with illustrations.

Likes and Dislikes

FOCUS: To stimulate the writing of descriptive sentences.

MATERIALS: Prepared dittos described below.

THINKING: The teacher and students discuss the things that they do and do not like. Every student should be given the opportunity to express himself or herself concerning one thing he or she does and does not like. The class must follow two rules: No proper names can be used and, (2) a complete sentence must be used to express the thought. (The teacher should be ready to provide assistance in probing for complete sentences.)

READING: Give students papers with the following sentences printed on the top half and blank lines drawn on the bottom half:

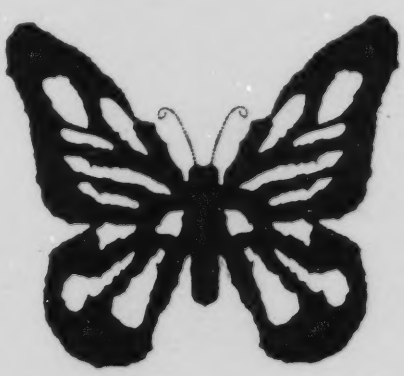
Example: I don't like peanuts in my hot chocolate.

1. I don't like _____ under my _____.
2. I don't like _____ on my _____.
3. I don't like _____ with lots of _____.
4. I don't like _____ on top of my _____.

To develop an understanding of the assignment, and to establish writing readiness, have the students orally read the sentences and fill in the blanks.

WRITING: Explain to the class that they are now ready to finish the writing on their own. They may use more than one word in each blank.

The blank lines on the bottom portion of the page are to be used for students to write a paragraph about some things that they do and/or do not like. The completed sentences at the top of the page may help them get started. Discourage the use of the word "and" between all thoughts by providing some simple connector alternatives: but, yet, so, also, however, etc. (This may be a good time to introduce the use of commas.)



Poetry Pals

FOCUS: To introduce students to poetry writing.

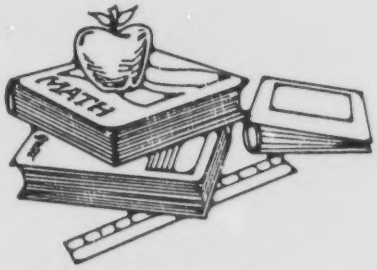
THINKING: Explain to the primary class what the word "poem" means. Read to the class several short, simple poems that can easily be enjoyed and understood by students of this age group. Some of the poems may contain rhyming words but, for this activity, most of the poems read by the teacher should not rhyme. (Children should be taught that a poem does not have to rhyme.)

READING: Copy several simple and short poems from old readers, children's magazines, children's poetry books, etc. Divide the class into pairs. Provide each pair with a copy of a poem. (Remember to allow for variation in reading abilities when distributing the poems.) Provide time for the pairs to practice reading the poem to each other. When practice time is over, each pair reads their poems to the class--one will read a line and the other reads the next line. Remind the students to read with expression so that everyone in the class will enjoy hearing the poems.

WRITING: Students are now ready to learn how to write a simple poem. First, the teacher writes a poem on the chalkboard.

Example: "Our School"

We work hard
At our school.
We sing pretty
At our school.
We read stories
At our school.
We have fun
At our school.



Call attention to the fact that every other line is the same. Then ask the students to help you write a poem similar to "Our School." Ask them to think of something they like to eat. Encourage them to generate ideas as you write them on the chalkboard.

Examples:

"Popcorn"	"Blue"
I like popcorn.	I see a balloon.
It goes pop!	It is blue.
I like popcorn.	I see a bird.
It is white.	It is blue.
I like popcorn.	I see a car.
It is salty.	It is blue.
I like popcorn.	I see the sky.
It tastes good.	It is blue.

Now the students are ready to write their own poems. Following are some suggested poem starters:

food	toys
on the bus	at a party
colors	tools
in a car	at the movies

FOLLOW-UP: Take up the poems and make into a classroom book entitled "Our First Poems" by _____'s Class.

Kaleidoscopic Color

FOCUS: To introduce the idea of personification through the use of kaleidoscopes.

MATERIALS: Kaleidoscopes, crayons, pencils and paper.

THINKING: Ask the class if they have ever really seen:

A car cough]
A book talk] Write on chalkboard.
A pencil dance]
A poem sing]

Explain that in the phrase "The book talked," the book is being treated as if it were a person. Discuss the other phrases similarly. Teach students that many writers treat nonhuman things as if they were real people. Explain that the term "personification" means giving nonhuman objects human characteristics. Brainstorm with the students for answers to questions like "What can people do that chairs cannot do?" In this way, a list of human qualities, characteristics, and abilities can be generated.

READING: Read to the class a poem or story where personification is exemplified. Encourage students to relate stories they have read or heard in which animals and/or things acted like people.

Have the students look through the kaleidoscopes. Tell them to "make believe" that all of the colors they see are tiny people, and that each color can see, talk, walk, write, think, smell, hear, feel, etc.

WRITING: The students write a story about the tiny people inside of the kaleidoscope. Some of the following ideas may help them get started:

Give the colors names: Mr. Boxblue, Rubyred, Mrs. Greengrass

How do the colors feel: blue - sad
green - peppy
gray - droopy
orange - bright

FOLLOW-UP: Students can draw a picture representing a kaleidoscope pattern that correlates with their stories.

Chatty Charts

FOCUS: To utilize chart stories written with the vocabulary from basal readers and the names of the students. (This activity is especially motivating for reluctant readers and writers.)

THINKING: As students begin to understand the reading process and are starting to master certain words through oral and written language experiences, start utilizing basal reader chart stories. The teacher begins by writing the stories using the vocabulary in the first preprimer and the names of the students in the reading group.

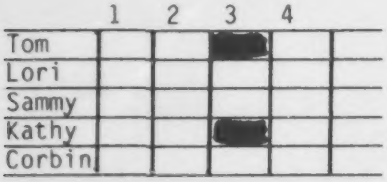
Example: Students in the reading group are Tom, Lori, Sammy, Kathy, and Corbin.

Vocabulary introduced in the first story of the preprimer 1 is: the, sun, good, is, up, morning.

Chart Story One

Good morning, Tom.
Good morning, Lori.
Sammy is up.
Kathy is up.
The sun is up.
Good morning, Corbin.

READING: Students take turns reading the chart story. They may then do sentence matching and word matching exercises. The teacher can then ask questions about the story, such as: "How many times can you find the word 'good' in the story?" "morning?" "is?" "up?", etc.

Draw a graph on the chalkboard. Allow each student to "shade in" the number of words found in the sentence that has his or her name in it.

WRITING: Each student in the reading group copies the story from the chalkboard. A picture about the story may be drawn at the bottom of the page. The story is placed in the student's folder; eventually the stories will be stapled together to make a book. Copies of the story are then sent home for reading practice.

Clifford Books

1. Write a script for a puppet show about Clifford the Big Red Dog.

2. Write your own adventure story involving Clifford, your best friend, and you.

3. Create a story about another household pet that grew into a giant pet. Draw pictures to go with your story.

4. Write a story about a pet dog that became smaller and smaller instead of bigger and bigger. Suppose a person's dog was the size of a small mouse. What kinds of problems would the owner have? Be sure to give the pet a name. Will the owner be a little girl, a little boy, an old man or woman? Will they live in the city or country?

5. Write a poem or riddle about Clifford.

Curious George Books

1. Write a "tall tale" about George's life in the jungle.

2. Rewrite a Curious George story using another animal as the main character.

3. Write a TV script about a Curious George adventure. Produce the show by drawing pictures and showing them in a "TV box."

4. Write a limerick about Curious George.

5. Compose a song about Curious George by writing new words to go with a familiar tune.

6. Write a ballad about Curious George. (This assignment should be geared to more capable students.)

Copycats

FOCUS: Using popular children's authors as models for promoting creative writing.

MATERIALS: Books by authors that are favorites with young children, such as:

The Clifford Books by Norman Bridwell
The Curious George Books by H.A. Rey
Ramona Books by Beverly Cleary
Alexander Books by Judith Viorst
Amelia Bedelia Books by Peggy Parish
Books by Judie Barrett, Don Freeman, Arnold Lobel, Gene Zion, Bernard Waber, Virginia Lee Burton, Robert McCloskey, Dick Bruna, etc.

READING: Encourage students to read or listen to some of these "best" books.

WRITING: The following are examples of individual creative writing assignments based on two of the series books.

Beastly Monster Books

FOCUS: A beginning book-writing experience.

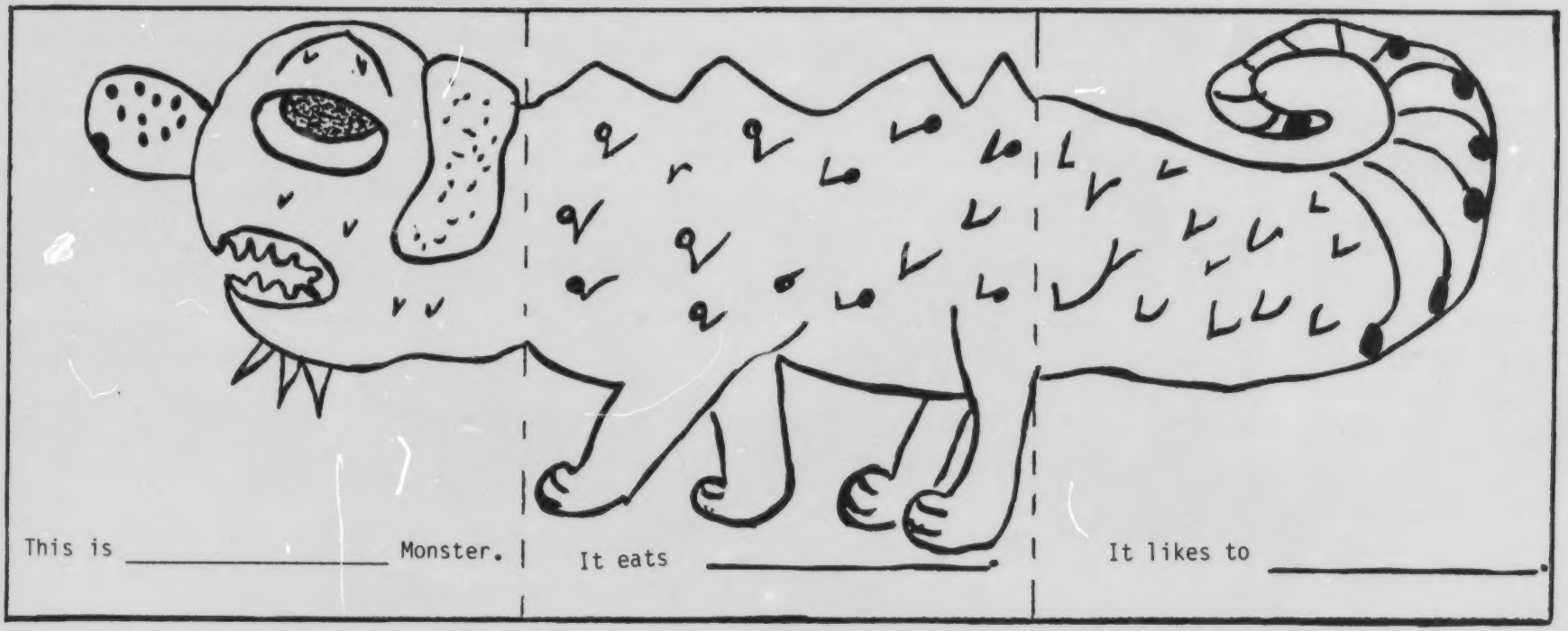
MATERIALS: A ditto sheet with 3 squares drawn on it to show the student where to draw the monster parts, with the language pattern typed or printed at the bottom of each square. (See example, p. 58.) Metal or plastic rings and heavy paper for the front and back covers. (Have an example ready to display to the class. Also see The Mixed-up Family by Bernice Myers, published by Scholastic Press.)

READING: Find monster stories and books to read to the class. (Example: Where the Wild Things Are by Maurice Sendak.)

THINKING: Explain to the class that everyone is going to help make a "monster flip book" to place in the classroom library. Lead a discussion about monsters--what they eat, what they do, where they live, etc. Record student responses on a Monster Word Wall.

WRITING: Give each student a ditto sheet. Explain that he or she is to draw the monster's head in the first square, the body in the second square, and the tail in the last square. The student's name goes into the blank in the first square, what the monster eats goes in the second square, and what it likes to do goes in the last square. Encourage students to draw and color vivid, creative creatures. Take up all the sheets and bind them together. Let the class decide on an appropriate title, such as Miss Hale's Second Grade Monster Book. Cut the sides of the square on the dotted lines so the class has a fun flip book to read and manipulate.

FOLLOW-UP: (1) Encourage students to create their own flip books.
(2) Able students may want to write their own stories using words from the Monster Word Wall.



This is _____ Monster.

It eats _____.

It likes to _____.

Thesaurus Thinking

FOCUS: Using sentence expansion exercises to teach the use of a primary thesaurus.

MATERIALS: Overhead projector, transparencies, and pen; primary thesaurus

THINKING: Teach students the basics of a kernal, or core, sentence (e.g., a simple sentence of a subject and verb, such as "The boy fished.") Write a kernal sentence in the middle of a transparency. Place another transparency over the one on which the kernal sentence is written. Ask the students to provide adjectives, adverbs, etc. to make the sentence longer and more meaningful. As the students add to the sentence, they can watch it change from a simple sentence to a complex one that will provide the imagery so necessary in creative writing and in reading. After the sentence has been "worked", remove the top transparency so the class can again see the core sentence. Discuss the difference made by adding the descriptive words.

Next, lead a discussion on synonyms, asking students for synonyms for simple words such as bad, move, pretty. Show students a primary thesaurus and explain how the book can be helpful to young writers searching for "just the right word." Explain how the book is used. Divide the students into small groups; provide each group with a primary thesaurus. Encourage students to generate additional kernal sentences to be written on the overhead transparency. Students then utilize the thesaurus to aid the sentence expansion activity.

READING: Students read their expanded sentences to each other and compare ways in which the original sentences were changed into longer, more colorful, more creative, and more interesting sentences.

WRITING: Provide each group with a worksheet containing several kernal sentences. Students work in groups (or pairs) using the thesaurus to expand the sentences.

FOLLOW-UP: Students work independently on a sentence expansion worksheet. Have thesauri available for all students to use when needed.

(Note: Notice how the reading, writing, thinking process has been taught: from whole-group to small-group, to pairs, and finally to individualized work. This teaching sequence is a nonthreatening way to help students gain confidence in their writing abilities.)

Perkey Patterns

FOCUS: To create an understanding of the reading and writing process through the use of pattern dictation stories.

MATERIALS: Chart paper, 8 1/2 x 11 drawing paper, pencils, crayons.

THINKING: Encourage the group (5-6 students) to look carefully around the room. Ask each student to tell about some of the things he or she sees. On the chart paper, write one thing each student sees.

Example: Lori sees a plant.
Corbin sees an apple.
Sammy sees two flags.
Kathy sees a teacher.
Tom sees a turtle.

READING: Question the students about their statements, such as: "Read Lori's sentence with me." Repeat several times, allowing students to take turns reading the sentence. Ask questions to extend thinking and to encourage oral language development.

"What color is the plant?"
"What kind of plant is it?"
"How many words are in Lori's sentence?"
"Which word has the most letters?"
"Can you name other plants?"
"What will make the plant grow?"

Continue until all of the student's sentences have been discussed.

WRITING: Provide each student with a sheet of drawing paper. Each student copies his or her sentence from the chart and draws a picture of what he or she saw. Allow students to display their papers while reading the sentence and telling about the picture. Gather the papers and make copies so that each group member can make a book. (Note: Students are not expected to have mastery of any words at this point--this is an exposure to the reading and writing process.)

Pattern Dictation Story Starters: (Cut pictures from old magazines and workbooks to correspond with each story.)

I like to eat...
My puppet can...
My favorite color is...
I want to see a.....at the circus.
I have a...
I can make a...
My pet is a...

FOLLOW-UP: Sentence matching, word matching, and phonics activities can be made to go with chart stories. Point out words that begin and end the same, words that rhyme, etc.

Tall Tales

FOCUS: To utilize "tall tales" to teach basic story schema and to stimulate a classroom creative writing experience.

MATERIALS: Copies of fairy tales and tall tales in book form, picture books, record/book read-alongs, etc; chart tablet; penmanship paper.

THINKING: Explain to the class that a "tall tale" is an exaggerated, improbable, or highly colored story. Encourage students to share some of the tall tales they have heard--Paul Bunyan, Pecos Bill, Casey Jones, Rip Van Winkle, etc. Review the elements that make such stories tall tales.

READING: Provide students with the opportunity to read, read-along, or listen to as many tall tales as possible.

WRITING: Everyone is going to help write a tall tale about a pretend adventure concerning everyone in the class. Expose students to story schema through the following activities:

Decide <u>when</u> the story or adventure will take place:
Example: A long time ago when the dinosaurs roamed the earth...
At the present time when space is being explored...
Far into the future when people travel the galaxies...

Decide <u>where</u> the adventure will take place:
Example: Under the ocean...
Far into space...
In the dark forest...

Decide <u>who</u> (besides themselves) will take part in the adventure:
Example: Our school principal...
Mr. Lee, the custodian...
Dr. Spock...

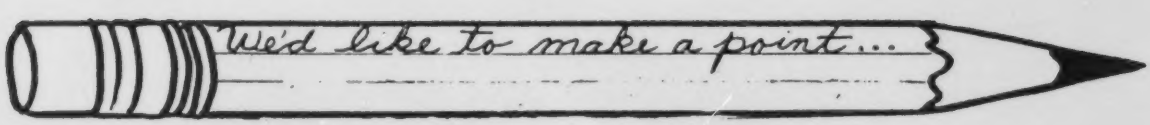
Decide the <u>things that might happen</u> on the adventure (<u>what</u>); encourage students to brainstorm for ideas, which are recorded on the chalkboard along with the other elements of the story.

The teacher is now ready to start taking dictation from the students. Ask volunteers to start the story. The students dictate to the teacher as he or she writes on a chart tablet. If it appears that only a few students are taking part in the development of the story, have the students take turns coming up with ideas. Provide assistance for the less able and less willing students; i.e., if a student's name is being left out, say, "What can David do to help in this situation?"

It may take several days to complete the story. Take advantage of this opportunity to model and teach proper punctuation, capitalization, sentence combining, and sentence expansion.

FOLLOW-UP: Students copy small portions of the story each day as a penmanship lesson. They may also draw a picture that correlates with that portion of the story--this not only aids in comprehension but provides the teacher with an informal means of checking comprehension. Keep the paper of uniform size so that the pages can be stapled together to form a book.

Students can create an attractive cover for the book and provide an inside title page (see p. 172-173 for directions on book-making). Encourage students to read their book to a younger student in another class, a sibling, or their parents. It is important that students are provided with opportunities to read their own handwriting.



For many children, "drawing" the story needs to precede "writing" the story.

Pattern Power

FOCUS: To encourage and stimulate beginning writing utilizing a simple language pattern.

MATERIALS: Chalkboard or chart tablet; pencils and paper

THINKING: The teacher leads the class in thinking about some of their favorite things to do by saying (and writing) his or her own favorite thing to do, such as "Mrs. Floyd likes to go bowling." He or she then asks each student to express his or her favorite thing to do using the same language pattern, and writes each statement on the chalkboard or chart tablet.

READING: After each student has expressed himself or herself, the teacher provides each student with the opportunity to point to his or her own statement and read it orally to the class.

WRITING: Students copy their favorite thing to do from the chalkboard or chart tablet to a piece of paper. (Every student should have the same size paper.) Collect the papers and return them to the students the next day. Ask for volunteers to read their pages. After everyone has had an opportunity to read, students are asked to draw a picture representing his or her statement.

FOLLOW-UP: Collect the papers and make a copy of each page for the entire class. The pages are then sorted and made into books entitled "Our Favorite Things To Do." Provide each student with his or her own book and place the original in the class library.

Other simple language patterns which are easily utilized:
"Favorite things to eat."
"Favorite things to play with."
"Favorite places to go."

(Note: See p. 70 for a list of pattern language books that encourage thinking, reading, and writing.)

Name That Story

FOCUS: To create a dictated reading and writing lesson using students' names.

MATERIALS: Chalkboard and student writing paper.

THINKING: Write the name of one of your students on the chalkboard. Ask questions such as:

"What is the name of the letter that is at the beginning of Katherine?"
"What other letter sometimes makes the sound?"
"Is there one letter that appears more than once?"
"Raise your hand if your name starts with a 'K'. If your name has an 'a' in it; a 'th'; two 'e's."
"Yesterday we wrote about Carl. How is Carl's name like Katherine's name? How is it different?"
"How many syllables are in Katherine?"

Ask as many questions as possible to make students think! Allow students to ask similar questions to the rest of the class.

WRITING: The teacher asks the questions and students dictate what to write.

Questions (asked orally)	Answers (written on board)
	Katherine
1. What is Katherine?	Katherine is a girl.
2. What does she like to do?	She likes to skate.
3. What does she like to eat?	She likes to eat pizza.
4. What is her favorite color?	Her favorite color is purple.

Katherine and other volunteers should have an opportunity to read the story orally to the class.

FOLLOW-UP: Stories should gradually become longer and more complex. Since most students' favorite topic of conversation is themselves, this is a motivational way to bring in such concepts as periods, questions marks, nouns, pronouns, etc. Exposure to these concepts at an early age will make the learning easier when mastery is expected.

Birthday Book Gifts

FOCUS: To utilize birthdays as motivation for creating classroom shape books using patterned language.

MATERIALS: The outline shape of an animal on a piece of paper for each student; cardboard cut in the animal shape for the front and back of the book; metal or plastic rings.

THINKING: Read aloud an animal book that follows a simple language pattern (such as Brown Bear, Brown Bear by Bill Martin, Jr.). Direct the discussion to the consequences of receiving an unusual animal (perhaps a real bear!) as a birthday gift.

WRITING: Each student in the class will contribute one page to the birthday book. Each one writes on a piece of the animal-shaped paper following a suggested outline, such as:

Outline	Example
Person who gave the unusual animal; name of animal.	Sandy gave George a kangaroo for his birthday.
What George's mother did/will do.	George's mother had a fit!
What George will feed it.	George will feed it ice cream sticks.
Where George will keep it.	George will keep it in his back yard.

The teacher can gather the pages and proofread them, or, if the students are ready, they can trade and proofread each other's papers. The pages are then bound together by the rings and cardboard covers and the book is given a title, e.g., "Twenty Unusual Animals for George's Birthday." The book is presented to the student as a birthday gift from the class. A copy can be made and placed in the classroom library.

Hint: Cut out and laminate animal patterns from fabric panels, such as the Care Bears' "Birthday Bear."

FOLLOW-UP: Other ideas for birthday books:
Read Twister of Twists, A Tangler of Tongues by A. Schwartz, Bantam. Students write a birthday book entitled Tongue Twisters for _____'s Birthday.

From Brown Bear, Brown Bear (Holt, Rinehart, Winston) students write a birthday book entitled _____, _____, What Do You See?

Adapted from ideas by Diane Cameron.

Label Reading

FOCUS: Utilizing individual labeling as a means of written expression in the early stages of writing.

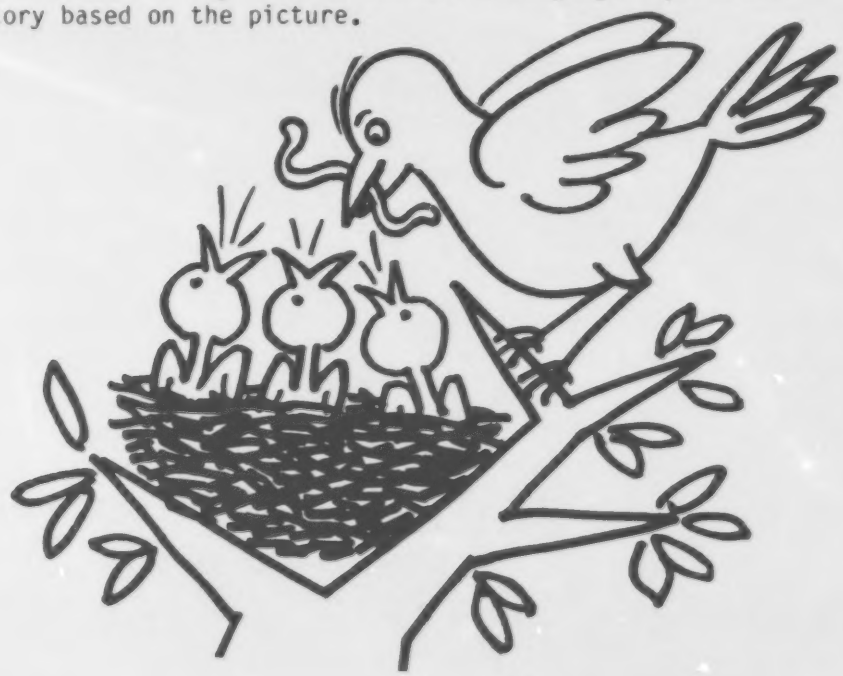
MATERIALS: Unlined paper (approximately 12 sheets) fastened together into booklets for each student; magazines, catalogs, pencils, crayons, scissors, paste.

THINKING: Tape a large picture on the chalkboard (or use a transparency copy); discuss the picture, then ask the students to help in labeling different parts of the picture. Write the labels next to the picture on the chalkboard.

WRITING: Each student cuts out a picture that is of special interest to him or her, and secures the picture in his or her book. (Students may prefer to draw a picture.) With the help of the teacher, aide, or older student, the student dictates the labels for the picture.

FOLLOW-UP: Students continue to fill their books. Many students will soon ask for phrases or complete sentences to be written about the pictures. Students should be encouraged to be as creative as possible with their thoughts. Allow the students to help with the writing and labeling if they so desire.

POST ACTIVITY: The student may want to dictate a language experience story based on the picture.

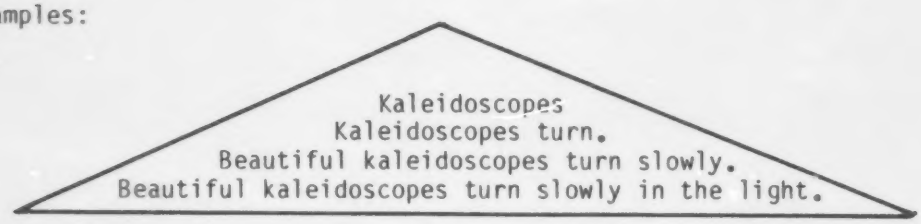


Grades K-3

MORE TOPICS AND ACTIVITIES

PYRAMID WRITING - Provide students with work sheets that have large pyramids drawn on them. Encourage students to utilize sentence expansion techniques to work each pyramid.

Examples:



DESCRIPTIVE SCENERY WRITING - Display several colorful seasonal pictures. Ask the students to write a descriptive paragraph about one of the scenes. Allow each student to read his or her paragraph aloud. Members of the class are to guess the scene about which the student wrote.

ANIMAL ACROSTIC - Think of an animal that begins with same letter as your first name. Write an acrostic about the animal, using the letters of your name as the beginning of each line.

Examples:

Iguana
Awsome animal
Never have I seen one

Dinosaur
Awfully big
Now they're gone

STUFFED ANIMAL WRITING - Each student in the class is to write a story about his or her favorite stuffed animal. The student must pretend that the animal has come to life. The story should tell what the animal likes to do, likes to eat, who his or her friends are, where it has been, what it does all day while its owner is at school, etc.

CHIMERICAL CHARACTERS - Students in the class are to write a story about one of the characters listed below. The name of the person will tell the students much about that person's personality. The stories should be short and funny. (Do not use the characters that have the same first names as students in the class.)

CHARACTERS:

Billy Bigmouth	Ronnie Rambler
Shelly Showoff	Dr. Brakebone
Betty Bossy	Leo Loudmouth
Sheba Shy	Harry Handsome
Beatrice Bigwig	Private I. Ketchem

FABLE WRITING - Read several fables aloud to the class. Discuss the moral of each fable. Assign the students in the class to write their own fable. They are to create a new animal for the main character. Remind them that the story must have a moral in order for it to be a fable. The teacher may want to write several morals on the board and let students write a story to go with one of the morals.

PATTERN/PREDICTABLE LANGUAGE BOOKS

Brandenburg, Franz. I Once Knew a Man. New York: MacMillan Company, 1970.

------. A Robber, A Robber. New York: Greenwillow Books, 1976.

Brown, Margaret Wise. The Important Book. New York: Harper and Brothers Publisher, 1949.

Carle, Eric. The Grouchy Ladybug. New York: Thomas Y. Crowell, 1977.

------. The Very Hungry Caterpillar. Cleveland, OH: Collins World, 1969.

Charlip, Remy. Fortunately. New York: Parents' Magazine Press, 1964.

de Regniers, Beatrice Schenk. May I Bring a Friend? New York: Atheneum, 1972.

Donamska, Janina. If All the Seas Were One Sea. New York: Macmillan Company, 1971.

Du Bois, William. Lion. New York: Viking Press, 1956.

Elgin, Bengamin. Six Foolish Fisherman. Chicago, IL: Children's Press, 1957.

Emberley, Barbara. Simon's Song. Englewood Cliffs, NJ: Prentice-Hall, 1969.

Galdone, Paul. The Three Bears. New York: Scholastic, 1972.

------. The Three Billy Goats Gruff. New York: Seabury Press, 1973.

------. The Three Little Pigs. New York: Seabury Press, 1970.

Grimm Brothers. The Fisherman and His Wife. Chicago, IL: Follett Publishing Company, 1969.

Hample, Stoe. The Silly Book. New York: Harper and Row Publishers, 1961.

Hoffman, Felix. The Wolf and the Seven Little Kids. New York: Harcourt, Brace and World, 1957.

Hutchins, Pat. Good Night Owl. New York: Macmillan Company, 1972.

Johnson, Crocket. Harold and the Purple Cow. New York: Harper and Row, 1969.

Kraus, Robert. Whose Mouse Are You? New York: Macmillan Company, 1969.

Martin, Bill Jr. Brown Bear, Brown Bear, What Do You See? New York: Holt, Rinehart and Winston, 1970.

Oppenheim, Joan. Have You Seen Trees? New York: Young Scott Books, 1967.

Rand, Ann. Umbrellas, Hats, and Wheels. New York: Harcourt, Brace and World, 1961.

Roberts, Cliff. The Dot. New York: Franklin Watts, 1960.

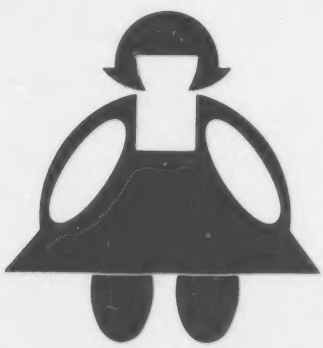
Sendak, Maurice. Where the Wild Things Are. New York: Harper and Brothers, 1965.

Slobodkin, Louis. Millions and Millions and Millions. New York: Vanguard Press, 1955.

Speir, Peter. The Fox Went Out On a Chilly Night. Garden City, NY: New Doubleday and Company, 1961.

Wing, Henry Ritchet. Ten Pennies for Candy. New York: Holt, Rinehart and Winston, 1963.

Zemach, Harve. Mommy, Buy Me a China Doll. Chicago, IL: Follett Publishing Company, 1966.



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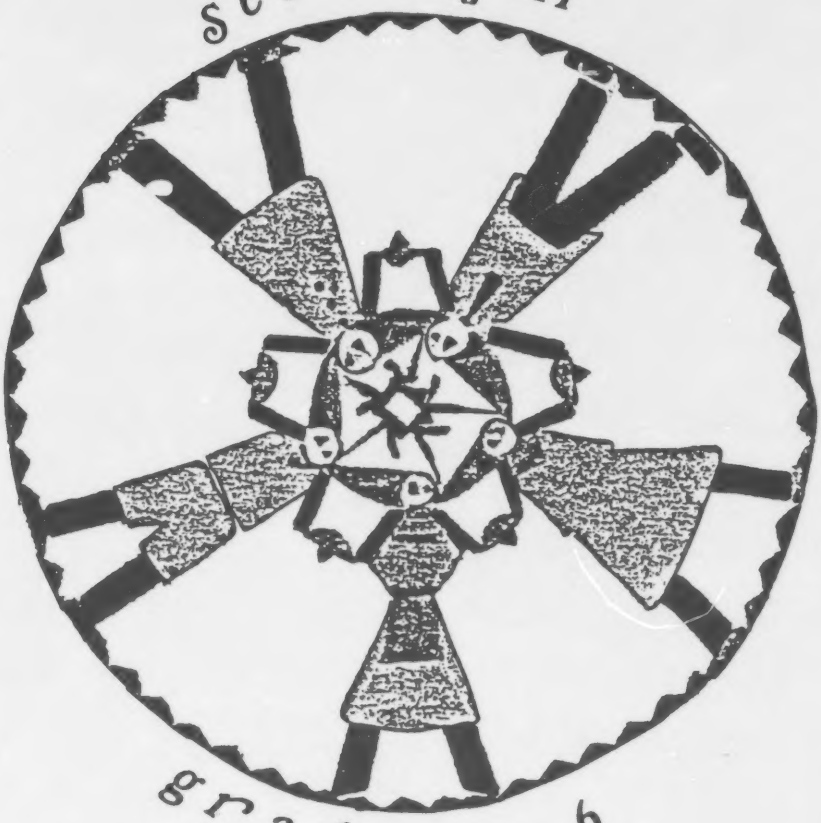


grades 4-6

Grades 4-6

INTRODUCTION

As students enter into the intermediate grades they are faced with more content area subjects. Not only is it more difficult for the student but the teacher feels weighted down with more materials. Writing is considered just one more thing to teach.

The teaching of writing is increasingly viewed as the responsibility of all teachers; therefore, content area, reading specialists, elementary and secondary teachers all need to provide leadership in the writing program.

Writing is one of the language/thinking processes through which students grow and learn. Writing needs to be part of the student's endeavors in observing, experimenting, experiencing, and relating. Reading and writing are complementary language processes.

Begin writing with the obvious--the student's interests. Tie classroom writing to those interests. Let ideas flow naturally throughout the day in all subject areas. The daily classroom discussions and the working out of ideas orally is a crucial part of writing.

Look for writing opportunities in every discipline or activity. Poetry and prose are made of life's experiences; history, geometry, language, physical education, photography, art, social interaction and all other areas of study stir impressions and responses that can be expressed in words.

The activities in this section are meant to stir the imagination and to create lovers of words.

Grades 4-6

ACTIVITIES AND IDEAS

Scenic Science

FOCUS: Correlating creative writing with science.

MATERIALS: Classroom texts and appropriate supplementary materials.

THINKING: Classroom discussion over the topics being covered.

READING: Before reading the chapter or unit, assign one of the creative writing activities based on the subject area. (Match Reading "A" with Writing "A", etc.)

A. the universe
B. deserts
C. forests
D. echoes
E. pollution/ecology/environment

WRITING:
A. Write a science fiction story, i.e., "Lost in Space," "The Land of the Giants," "The Land of the Midgets," etc.
B. Write about desert life through the eyes of a cactus.
C. In first person, write the life story of a redwood tree.
D. Write about a lost man trying to get help in Echo Canyon.
E. Invent a machine that will eliminate pollution. Describe how it will look, its composition, its energy source, its capacity, etc.

Imagine That!

FOCUS: Correlating creative writing with Social Studies and Math.

MATERIALS: Classroom texts and appropriate supplementary materials.

THINKING: Classroom discussion over the topic being covered.

READING: Before reading the material, assign one of the creative writing activities based on the subject. (Match Reading "A" with Writing "A", etc.)

A. Social Studies--geography (cities, countries)
B. Social Studies--sociology (customs and folkways)
C. Social Studies--history
D. Math--basic operations (will need a book on calories)
E. Math--basic operations (computers)
F. Math--business math

WRITING:

A. Design a travel brochure of one of the locales being studied.
B. Make up a story of the history of a family from the culture or country being studied. Include a family tree, history, and letters written to different sources while gathering information.
C. Write a tall tale about one particular historical event.
D. Write a diet for a hippopotamus who needs to lose 800 pounds.
E. Write a simple math program on the computer to instruct someone who needs to practice on addition and subtraction.
F. Pretend that you are going to start a business. Write down all the money you would spend over a one-month period. Enter all income and expenditures as they would be written in a checkbook. Create a story about the events that would take place over this time period, using expenditures as a guide.

A Very Strange Feeling

FOCUS: Practice in using personification in writing.

MATERIALS: Paragraphs provided (below) for this activity; similar passages from other sources.

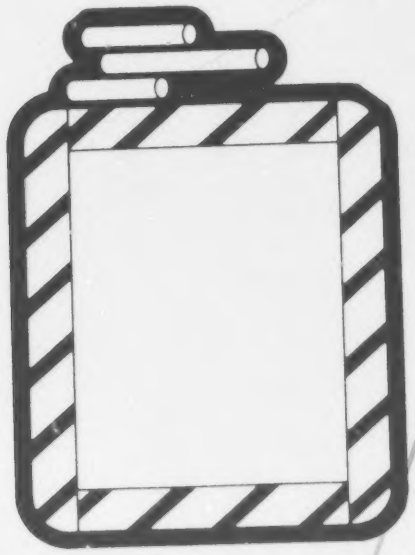
THINKING: Listening as the passages are read.

READING: Read the following paragraphs to the students, or have students read the paragraphs on their own.

1. You are an old, old sofa. You have been sitting in the same spot for many years and your springs have finally popped through the material. Your owner has just decided to have you repaired and reupholstered. She picks up the telephone receiver and dials the upholstery shop. Describe what you hear, see, and experience from now until you are returned to the house looking brand new.

2. Imagine you are a piece of dust lying comfortably on the coffee table. Your mistress comes with a feather duster and brushes you off. You are caught on a wind current heading for the open spaces of the front door that is open. You know for sure you are escaping this house. Write a description of your journey. As the piece of dust tell about the adventures you are about to experience. You may never get this opportunity to travel again. What will you see? What will you be experiencing? Don't forget that basically you are invisible.

WRITING: Students write a story based on one of these (or similar) passages.



The Generation Gap

FOCUS: An awareness of the older generation (grandparents, senior citizens, etc.); helping students realize how much they can learn from many of these "forgotten" people.

MATERIALS: Any material on aging, including brochures from social service agencies, doctors' offices, and magazine and newspaper articles which feature older people. Examples of available materials:

Growing Up--Growing Older Series, published by Sears, Roebuck Co.

Don't Stop the Music, published by Curriculum Section, Oklahoma State Department of Education.

Retirement Life, a periodical published by the National Association of Retired Federal Employees, 1533 New Hampshire Ave., NW, Washington, D.C. 20036.

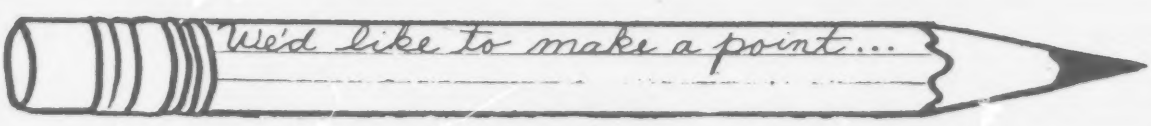
THINKING: Encourage students to think about the era when their grandparents were the students' age. Let students share some of the stories their grandparents have told them. Students could interview older people in the community or in their families and discover what they wore, what they ate, how they made their living, their favorite restaurants, on what they spent most of their money and how they spent their leisure time.

READING: Students can read from any of the sources listed above; find library books (fiction and nonfiction), in which an older person is one of the main characters. Students will also be reading the stories written by their classmates.

WRITING: After the students have gathered the information, they should write a story about themselves, placing themselves in their town 50 or 60 years ago. Consideration must be given to transportation, leisure activities available, leisure time available, etc.

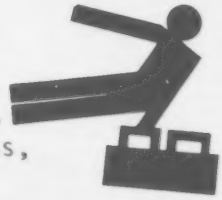
Next, students do some imaginative, future thinking and write about what they would be doing 50 years from now, when they will be their grandparents' age. They should speculate about how the roles of boys and girls, men and women, will have changed over the years. The following questions may help them get started:

(1) How old will you be in the year 2035? (2) What would you like to be doing? (3) Most people today who are 65 or older are retired, but it has been predicted that in the 21st century most Americans will live and work longer than they do now. Are both of these good ideas? (4) Do you think that in the year 2035 you would like to have a young friend, perhaps someone who is a lot like you are right now? Write a story about what you think you might tell him or her.



"For me, the initial delight (in writing) is in the surprise of remembering something I didn't know I knew."
(Robert Frost)

Real Heroes



FOCUS: To become aware of heroes; to understand the attributes of a hero, such as patience, honesty, openness, humor, fun, excellence in his or her field.

MATERIALS: Any books, stories, posters, etc. about famous people and people generally considered as "heroes" by the students of a particular age group.

THINKING: A lively discussion about heroes will make the students aware of the fact that we have heroes today as well as heroes from the past. Brainstorm with the students for attributes they look for in heroes. They also could discuss whether their heroes today are the same as they were when the students were younger--maybe their ideas have changed regarding what makes a person a hero.

READING: Read as many books or stories as possible about heroes from the past, such as past presidents, astronauts, sports figures, TV/movie personalities, Nobel Prize winners. Some books that lend themselves to this type of activity are:

After Olympic Glory by Larry Borestein
Famous American Athletes by Wm. H. Hellman
Give Me Freedom by May McMeer
The Picture Story of Jockey Steve Cauthen
by Ann Marie Mueser
Champions of Sports (Adventures in Courage)
by George Vass

WRITING: The writing can be done in either newspaper or report form. If two or more students have the same hero, they may want to work on a project together. Have the students choose a hero from the year 1812 (or any time in history that would fit into present studies) and place that hero in the present. Then select a hero from our time and place him or her in the year 2020. Write a story that includes the attributes of that hero, and how he or she would handle specific problems today or in the future.

FOLLOW-UP: Share the stories orally and compare the different ideas the students have about heroes.

Fantastic Imaginary Vacation

FOCUS: To give students the opportunity to stretch their imaginations; to utilize objects to stimulate creative thinking. (This activity is good at the very beginning or very end of the school year.)

MATERIALS: A suitcase, placed in the front of the room. The suitcase should be closed, but should contain objects (enough for one per student) that could be used to evoke thoughts of some type of great vacation. Some examples might include:

- a tennis ball
- travel brochures
- a swimming suit
- a grass skirt
- a ukulele
- tickets to a rock concert weekend
- snow-ski goggles
- fishing pole
- toy sports car
- chopsticks
- a picture of the Alps

(Note: as a follow-up activity to a social studies lesson, use objects that would remind students of particular countries or states.)

THINKING: When the class members start asking questions about the suitcase, explain that you have created a fantasy vacation. Read your own prewritten exaggerated dream vacation story to the class. (Examples: Winning money on a game show; hang gliding in Hawaii while the crew from Real People filmed it; a cruise on the Love Boat; big-game hunting in Africa.) Explain to students that to help them "get started" on their own fantasy vacation, you have some objects in the suitcase. Each student is then blindfolded and is led to the opened suitcase where he or she picks up the first object his or her hand touches and takes it back to his or her desk.

READING: Students may want to do some research and/or outside reading about their vacation locations. Have travel books and brochures available.

WRITING: Tell the students to pack their suitcases with items appropriate to the vacation (which must be related to the object in their hand) and to write a story, journal, diary, or travelogue about their own imaginary vacation.

Hear Ye, Hear Ye!

FOCUS: To help students learn about George Washington and Abraham Lincoln by creating a newspaper.

MATERIALS: Gather as much material on Washington and Lincoln as possible. The materials should be on varying levels of readability and should be made available to the students for browsing and reading at least a week before the actual writing begins.

THINKING: This writing activity is a natural either for the month of February or following a history lesson in which both presidents have been studied. Brainstorm with the students for as many facts as they can remember about the two presidents, including what was going on in the country while each was serving as President.

READING: One week before the writing is to be done, divide the class into two groups with the assignment to develop a newspaper page; one group will write on George Washington's Inauguration Day and the other will write on Abraham Lincoln's Inauguration Day. Appoint an editor for each group. Let the group select other members to be in charge of the different sections of the newspaper--news stories, headlines, society column, weather, ads, comics, etc. (Be sure students are familiar with all the parts of a newspaper.) All articles in each newspaper must coincide with the date on the newspaper. Students must do their own research for the articles from the materials in the room, the media center, or the public library.

WRITING: On the appointed day, students should have their final copies ready to give to the editors. Some of the more reluctant or less able writers can be assigned to do illustrations and captions to go with stories others are writing.

CONSTRUCTION: Use large sheets of tagboard or poster board for the newspaper. Each student will put his or her contribution on smaller pieces of paper that will be pasted on the large sheet.

Survival of the Fittest!

FOCUS: Correlating reading with social studies; encouraging creative writing from research.

MATERIALS: Students should have access to resource materials relevant to the geographical area and people under study.

THINKING: Discuss the style and purposes of journals; provide students with the following "setting" for their writing, based on the area/country being studied:

> Imagine that you are in the following predicament:
>
> Everyone has fled the country, believing that a cursed disease will strike dead everyone who stays. You, however, are too smart to believe such bunk, so you decide to stay for one year to prove everyone else wrong. They have taken all the food and burned all the buildings to the ground. You are determined to survive. In order to do so, you must know something about the climate, the terrain, and the natural resources.

READING/
WRITING: After the students have done some extra research, each one is to write journal entries that would be typical of two weeks he or she might spend trying to survive alone in this deserted country. They must write with the thought in mind that they cannot leave the country, and no one else can come in for a year.

Partly Warm and Sunny

FOCUS: Using the weather report as a tool for creative writing.

MATERIALS: Newspapers.

THINKING: Just as the weather changes, so do our lives. Brainstorm this thought with the students and come up with as many weather terms as possible. After this list has been recorded, look in the newspaper and see if any more terms can be added. Discuss how we often use weather terms to describe how we feel.

READING: Bring copies of several newspapers to class and have class members read the weather reports from them.

WRITING: Use the following story starters.

1. When life is warm and sunny...
2. Hot and humid describes the way a person might feel when...
3. Things were looking overcast and stormy when...
4. A tornado warning with impending doom is sure to happen when...
5. It's cold and wintery when...
6. A blinding blizzard came howling across the countryside when...
7. That day there wasn't a cloud in the sky and...
8. Of course, scattered showers carry a mixed blessing. For some people...
9. Tomorrow will be cool, brisk, and invigorating, and that will be great because...
10. It's rainy and gray right now, but they are expecting it to clear soon because...

Dearest Darling

FOCUS: Students will learn to write letters in correct form.

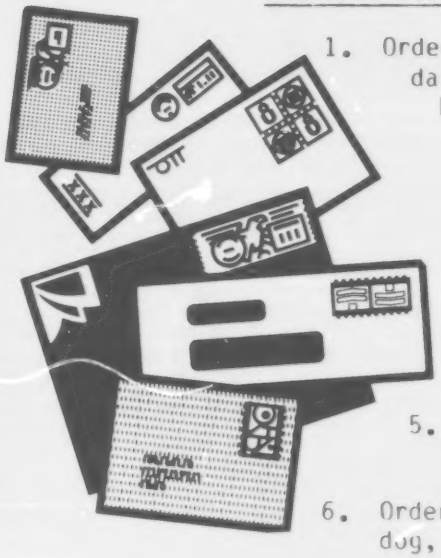
MATERIALS: Collect many different kinds of letters.

THINKING: Discuss the different kinds of letters people write. Review the differences between a business letter and a friendly letter.

READING: Read the business and friendly letters. Compare them.

WRITING: The following are ideas for writing letters. Most of the letters should differ in several ways; style, length, mood, tone, amount of information included.

Business Letters:



1. Order a quart of pistachio ice cream to be delivered daily for a week to a friend who has just had his or her tonsils out.
2. Order one gold toothpick, costing $22, to give to your uncle for his birthday.
3. Order a case of cough drops to be delivered to a giraffe.
4. Order a pair of ice skates, size 15EEE, for your pet gorilla.
5. Request a travel agency to send folders on tourist spots on Mars.
6. Order a personalized sterling silver bone for your dog, Ribsy.
7. Order two pairs of water skis for your pet rabbit.

Letters of Condolence:

1. To a friend who ate nine hotdogs at a picnic.
2. To a centipede who has blisters on his feet.
3. To a parrot who lost her voice.
4. To a tiger who lost his stripes.

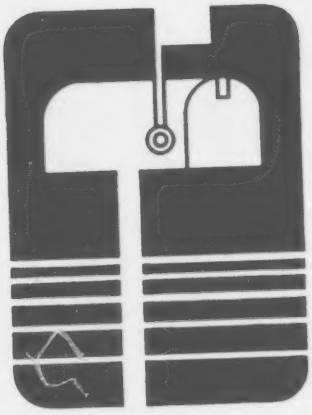
Letters of Congratulations:

1. To a friend whose frog jumped the longest distance in the last competition.

2. To someone who has just become the big brother or sister to triplets.

3. To a friend who won $100 in a contest.

Thank You Letters:



1. To your aunt who sent you a fancy, pink nightie. You're a boy.

2. To your grandmother who, in a letter, said she was sending you a striped kitten, but when it arrived it didn't have stripes.

3. To a friend who gave you a pair of shoes--and both shoes are left shoes.

4. To the homeroom mothers for their treats of grasshopper sandwiches and spinach ice cream.

Letters of Invitation:

1. You are having a slumber party and you must invite your cousin, whom you do not like.

2. Invite the neighborhood dogs to your pet's birthday.

3. Invite some of your parents' friends to a surprise anniversary party you are giving for your parents.

Friendly Letters:

1. Write a letter to a classmate who had to move away and is not happy in his or her new town.

2. Write a letter to a sister or brother who is away at college.

3. Write a letter to a pen pal who lives in Brazil. You have never met this person.

The Crystal Ball

FOCUS: To provide students with an awareness of psychic phenomena and other methods some people believe in for predicting the future.

MATERIALS: Try to gather books and other materials that relate to psychic phenomena.

THINKING: See if any of the students have ever heard of psychics or psychic phenomena. (Don't forget that such subjects may be taboo in many households.)

READING: Share with the students some of the material on the subject. You may find articles or stories that tell about incidents where policemen have consulted psychics to help solve cases. People are always trying to predict the future, and it's a fun way to get students to write.

WRITING: From a prepared center, the student draws a familiar book character's name. When the name has been drawn, the student is to write a prophecy about that character. In the writing, the author may want to make the following predictions about the "subject" twenty years from now: that character's business, education, family, interests, hobbies, talents, where he or she will be living, etc.

FOLLOW-UP: Each student can read his or her paper to the class. Then let the class guess which character's prophecy is which.

A Spooky Scene

FOCUS: Writing based on vicarious experience; creating an atmosphere conducive to writing.

MATERIALS: A record player, records of scary sounds or weird music; objects such as peeled grapes, cold spaghetti, clean chicken, beef, or pork bones, etc.

THINKING: Encourage students to talk about scary things. Students can share ghost stories they have read.

READING: Create a spooky atmosphere by turning off the lights and playing the background music. Pass around the "eyes" and the "intestines" and the "bones" while reading or telling a ghost story. (Ask the media specialist for recordings of scary stories.)

WRITING: Brainstorm with the students for "spooky" words; list all words on the board. Then have the students write a fictitious story about "A Scary Moment," including all the parts that make up a good story: Who was there? When and where did it happen? What did the character do? How did he or she feel? What was the character thinking? How did the incident end?

t's A Miracle!

FOCUS: Writing in conjunction with life science studies.

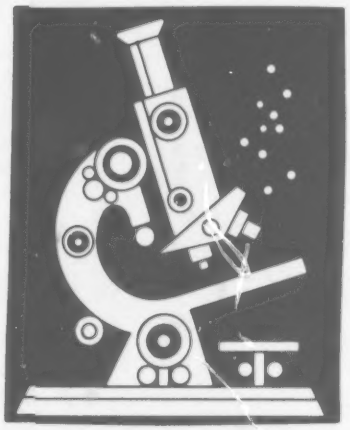
MATERIALS: Textbooks and resource materials which relate to scientists and how their work affects each person.

THINKING: Help students develop an awareness of the different fields of science and of the scientific method of solving problems.

READING: Reading about the life and accomplishments of a real-life scientist forms the basis for this writing activity.

WRITING: Encourage students to project themselves into the following situation:

> You are a research scientist, and have been given enough time, money, and materials to come up with one great discovery--one that could possibly have dramatic and permanent effects on the lives of all humans. What kind of discovery will you make? Will it be something to control minds? Cure a dreaded and deadly disease? Alter the aging process? Explain your choice of which kind of discovery you'll make, how it will be utilized, how it will be marketed, and the effects you think it will have on mankind.



Once Upon A Time...

FOCUS: Studying traditional folk tales to give students a literary background for creative writing.

MATERIALS: Traditional folk and fairy tales from different countries.

THINKING: After reading/hearing several of the folk tales, students should be able to identify common characteristics, pattern motifs, and themes by comparing the stories.

READING: Students should read and hear a variety of common folk and fairy tales. It is especially interesting to note how the same tale is told in different countries.

WRITING: Students will create their own fairy tales. (They should know at the beginning of this unit or activity that they will be writing a fairy tale of their own.) If they have a difficult time getting started, use the ideas below as a prewriting activity.

HANSEL AND GRETEL

1. Was it possible that the stepmother was a very kind person, and that the children were trying to turn their father against her?

2. Could it be that Hansel and Gretel were wicked children who tricked a kind old woman who was not a witch at all?

JACK AND THE BEANSTALK

1. Could it be that the giant was really just a big overgrown kid that was teased by all the other kids?

2. Did Jack become a criminal when he climbed the beanstalk and went in the giant's house uninvited?

Other stories that lend themselves well to this type of activity are "The Beauty and the Beast," "The Pied Piper of Hamelin," and "Henny Penny."

From Nature's Point of View

FOCUS: To correlate creative writing with science readings.

MATERIALS: Classroom science text; materials from the media center which are pertinent to the topic being studied.

THINKING: Following a nature lesson, have students think about an object from the three points of view.

READING: Regular science lesson; more capable students may want to do extra reading and research from the materials on hand.

WRITING: Write how you would feel from each role (this type of writing is called personification):

1. Look at a very old, tall tree
   ...through the eyes of a mother bird
   ...through the eyes of an old Indian scout
   ...through the eyes of a real estate agent.

2. Look at a field of wheat at harvest time
   ...through the eyes of an insect
   ...through the eyes of a combine
   ...through the eyes of a starving nation.

FOLLOW-UP: Notice that many such writings may occur as the result of a field trip or just a walk around the school grounds. If they enjoy this style of writing encourage the students, as they study flowers, leaves, insects, trees, rock formations, etc., to imagine what it would be like to <u>be</u> those objects, but yet possess the human quality of being able to think. Some of the following suggestions may help students to "start thinking," then to start writing.

Be the object:
1. Write about your experiences as that object.
2. Write about a recurring thought you might have as that object.
3. Write about what you might hear as that object.
4. Write about your experiences through the four seasons of the year.
   (This last assignment could be written to background music taken from the appropriate section of Vivaldi's <u>Four Seasons</u> recording.)

Story Starters

1. What would you do if

   ...you stepped on a snake?
   ...you were invisible?
   ...you were a circus pony?
   ...you could be the teacher for one day?

2. I wonder why

   ...we have to sleep.
   ...the sea is so deep.
   ...the sky is blue.
   ...things scare me.
   ...everyone looks different from everyone else.

3. Titles

   An Earache
   Chalk Dust
   Green
   Adventures of a Penny
   Fire! Fire!
   Danger Ahead!
   The Haunted House
   A New Baby

4. What happens when

   ...an automobile gets old?
   ...you forget how to talk?
   ...you get lost in a forest?
   ...you are eighteen years old?

5. If I

   ...could sail around the world
   ...never had to eat vegetables
   ...were inside a ping-pong ball
   ...could fly
   ...was 30 years old when I awoke
   ...could decorate a room any way I wanted

Story Endings

Students must be a little more advanced writers to use story endings. You may even wish to combine starters and endings to get different effects.

Story Endings

1. Suddenly, they all laughed!
2. They certainly had to agree it was bent.
3. At least Tom never did it again.

4. Then I woke up.
5. I'm putting a lock on that door.
6. He will never be forgotten.
7. Everyone could tell where you were hiding.
8. It has to stop sometime, you know.
9. Some guys have all the luck.
10. From that time on, he had friends.
11. He decided that there was no place like his home.
12. That was fun, I'm going to do it again!
13. He wasn't too small after all.
14. They turned and tiptoed down the aisle.
15. It's the very best present anyone could give me.

Lists

Note: Let students work in pairs to develop the lists. This is often an excellent way to get nonwriters started.

1. Make a list of:

things that grow more beautiful with age

your favorite things in nature

things in nature that the world could do without

the subjects you would study if you could choose all the ones you take at school

the things you like best in this school

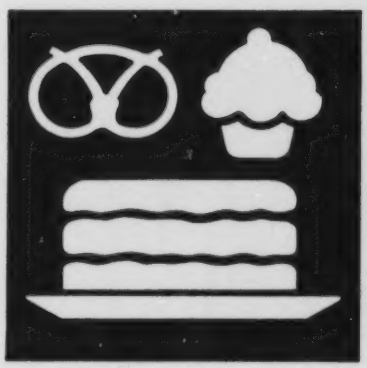
the things you would like to add to your town

your favorite foods

the foods you have never tried but think you wouldn't like

all the breakfast cereals you have eaten

those cereals you might like to try



some new cereals that would appeal to young children

Christmas gifts for under $100

Christmas gifts for over $500

the qualities you like in a teacher

all the insects you can name

all manufactured items that begin with the same letter as your first name

countries, states, or cities for each letter of the alphabet

all the pieces of furniture you can remember

all the students you can remember being in your first grade class

as many flowers as you can

ingredients for a "Dagwood" sandwich

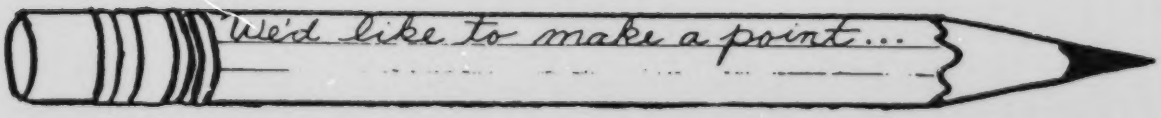
reasons for going to school

reasons for not going to school

different jobs

kinds of trees

names for girl or boy babies



Teacher's role in creative writing: to inspire, guide, suggest, probe, admire, chat, encourage, praise, support, model, push, pull, stimulate, motivate, listen.

section IV

grades 7-9

Grades 7-9

INTRODUCTION

In the writing process, students begin to see more clearly the need for the improvement of skills in spelling, handwriting, capitalization, and punctuation. Graves (7) has indicated that writing contributes to intelligence since it demands a high level of thinking. Writing requires the writer to call upon memory and fact, to organize thoughts into a logical sequence, and to use all available knowledge of letters, grammar, sentence structure, and form in order to communicate.

Some writing tasks are undertaken for pleasure, some to communicate information. Some writing serves as memory-jogs or ways of organizing information. There are many reasons to write--and to teach writing--in and out of the classroom.

If used effectively, writing can be a tool for thinking. The process of writing a paper takes the students through several different levels of cognition. The brainstorming, evaluation, and selection of ideas, the formulation of hypotheses and gathering of information to support the hypotheses, and the refining of ideas all serve to develop a student's ability to think logically and critically.

From sixth grade, the goals of writing instruction are to help students become proficient writers of essays: expressive, narrative, descriptive, and persuasive; to teach them the fine points of sentence structure, usage, grammar, syntax, and organization; and to improve their vocabulary and spelling. Many times the reason these goals are not met is not because the skills have not been taught, but rather because the students have not been able to practice those skills in a

meaningful way. Frequent writing is necessary for students to internalize the skills in an environment that encourages writing for enjoyment, for self-expression, and for understanding.

The classroom teacher who views what students write as important and who sees the conventions of writing as secondary will be encouraging students not only to use writing, but will be showing students that what they have to say is valued. When attempts at written communication are met with positive responses, students will be motivated to expand their writing experiences. Teachers who establish time and places for writing of all types to occur and who develop opportunities for varieties of writing experiences will be providing many students with just the incentive they need to try their hand at this medium.

Since children develop at different rates it is difficult to identify a fixed sequence of development in writing abilities that will correspond to rigid grade levels. There are known sequences in the development of writing; from gestures to scribbles, to symbols, words, and finally stories--but it is also known that children move through these stages at different rates. There will be no attempt to devise a scope and sequence for grades seven through nine, but the activities have been designed to accommodate this age group.

Grades 7-9

ACTIVITIES AND IDEAS

Guess Who?

FOCUS: To teach students to become more observant of story characters; to write descriptive paragraphs based on information gathered through reading.

THINKING: Discuss personal characteristics and features of mutually known story characters. Brainstorm for vocabulary words used in personal descriptions. Make a Word Wall of the words students use. (See p. 181 for Brainstorming Techniques and p. 183 for Word Walls.)

READING: Read passages from appropriate sources which provide vivid descriptions of fictional characters' personal characteristics.

WRITING: Have the names of each character on slips of paper in a box. Have each student draw a name. Give them time for browsing around the room to find appropriate books. Students then write accurate descriptions. The descriptions may be read to the class (either by the author or by the teacher) as the students guess which fictional character is being described.

FOLLOW-UP: Spend some time discussing why some descriptions were more interesting, more intriguing, and/or more fun to read than others. This is a natural lead-in to how authors work to develop their characters in good literature.

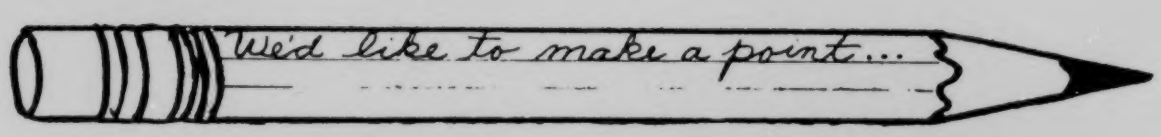
The Art of Persuasion

FOCUS: To acquire skill in persuasive writing.

THINKING: Research and brainstorm for propaganda devices used in advertising (e.g., bandwagon, snob appeal). Discuss how persuasion is the goal of advertisers.

READING: Browse through periodicals for examples of propaganda technique; categorize the examples.

WRITING: Have students consider their favorite subject, the best teacher, their favorite cafeteria meal, the best place in town to shop, etc. Write an advertisement persuading others that their "subject" is the best.



Never save writing for "extra" time.

How to Be a High School Senior

FOCUS: Humorous writing based on personal observation of personalities, characteristics, and actions of others.

MATERIALS: A collection of library books (or short stories from the language books) that students in this age group usually find humorous.

THINKING: Get students involved in a discussion of the kinds of reading matter they find humorous. Talk about the things they thought were funny "when they were little" (in grade school), but which now seem only silly. How does your sense of humor change as you get older? As you mature, do you think your sense of what's funny will also change?

READING: Share books/stories that are humorous, especially If I Were In Charge of the World, by Judith Viorst; Where the Sidewalk Ends, by Shel Silverstein; any of the articles or books by Erma Bombeck. This particular writing activity will be a "take-off" on Delia Ephron's How To Eat Like A Child. Passages from these and other sources should be read aloud to the class over a period of two to three days.

WRITING: After a discussion of what the students have noticed about high school seniors, tell the class they are going to write their own book entitled How to Be a Senior. Each student will write two or three paragraphs describing what he or she has noticed as being characteristic of most high school seniors. The art of exaggeration will be employed; students may follow the format utilized in Ephron's book.

FOLLOW-UP: Compile all the writings into a book form. Make a copy for the classroom library, one for each student, and one (or more) to share with the high school. Teachers of seniors will enjoy reading this book to their students! (See Learning Center Idea, p. 172-173 on Bookmaking.)

Pretend Word

FOCUS: Learning to write short, descriptive sentences; character analysis; writing related to content areas.

MATERIALS: Any content of leisure-reading material with which all students are familiar.

THINKING: Discuss with students the ways in which authors use characterization in literature and/or how readers are given clues as to the characters of real people in history, foreign language, science, etc. The students should think about short words, phrases, and/or sentences that describe one of the characters from a reading selection.

WRITING: Students think of one character and write a "pretend" name for that character. Each student then writes six short phrases or sentences that give clues as to which character he or she is thinking. Each phrase/sentence should provide more information than the preceding ones, so that by the sixth sentence the class should have enough information to be able to guess who the character is.

After students have been given time to write their clues, the first student goes to the board, writes the "pretend" name and the first clue for his or her character. That person then calls on any three students to guess. If the character is not named, the student writes the second clue. This continues until the character has been guessed or all clues have been written.

This activity should be followed by a discussion of why certain clues were used, and if they fit the personality of the character as presented in the reading.

FOLLOW-UP: This activity can also be used with objects, favorite foods, classmates, teachers, animals, etc.

Example of "Pretend Word"

PRETEND WORD: Glurpini
Clue 1: brown striped
Clue 2: long and flat
Clue 3: greasy
Clue 4: pops when hot
Clue 5: make a pig of yourself eating it
Clue 6: good with eggs (Answer: Bacon)

Nostalgia

FOCUS: Writing based on past experiences.

MATERIALS: From first grade teachers, collect some papers some of their students worked on during the first day (or week) of school. Display these around the classroom for students to see.

THINKING: Reminisce with students about how they felt when they went to school for the first time. Begin to think over some old memories of first grade.

READING: Students will have read some of the papers on display; some may have some of their own first writing papers at home they would be willing to bring to class.

WRITING: Write a description of a memorable early-grade experience, such as:

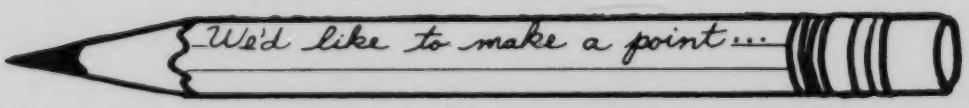
"My First Day in First Grade"

"My First Best Friend"

"The Best Thing That Happened in Grade School"

"Our Kindergarten Circus"

"Opening Night of the Third Grade Play"



We must center early writing around what the student has already experienced, not what he or she may experience.

If I Want Your Opinion...

FOCUS: Learning to write in editorial style.

MATERIALS: From a supply of editorials, discuss how opinions are expressed--articles, letters, cartoons, satires, regularly-featured columns. Point out that all editorials are written to express a personal opinion and to try to sway the reader into agreement. Sometimes a problem is discussed with the writer giving his or her views on how the problem should be solved. Sometimes an article expresses a preference for a political candidate, telling why that candidate is best qualified.
List on the board some subjects the class members may suggest for opinion writing, such as:

vandalism
shoplifting
cafeteria food
homework
minimum wages
specific school subjects

WRITING: Each student picks a topic on which he or she has a definite, strong opinion. Students write editorial comments on the topic of their choice, telling what the problem is, why it is a problem, and how it can best be solved.

FOLLOW-UP: Students read their finished product to the class. After class discussion, students may vote on whether or not they agree with the editorial opinion.

Remember: An opinion is not a fact!

Fortune Cookie

FOCUS: Writing in a concise form.

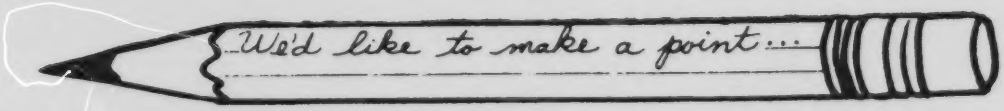
MATERIALS: Fortune cookies.

THINKING: Discuss ways to say something using the fewest number of words possible, as in a telegram. Also talk about the ambiguity often found in abbreviated writings in which meanings can be interpreted in different ways.

WRITING:

1. Group the students in small groups. Each student writes a paragraph on how he or she thinks other fortunes could be interpreted.
2. In one paragraph, the student explains how he or she thinks his or her own fortune will apply to his or her own life.
3. Write fortunes for (A) an anonymous friend, (B) the teacher, (C) another teacher or principal, or (D) one of the school's athletic teams.

FOLLOW-UP: Each student reads one of the fortunes he or she has written. Have the class guess who the fortune was written for and how the fortune applies to that person.



Except for copying, all writing demands creative, logical thought.

Nursery Rhymes Revisited

FOCUS: Writing from different viewpoints.

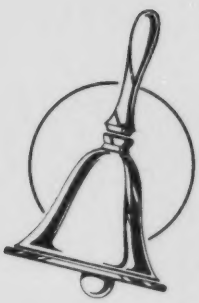
MATERIALS: Copies of nursery rhymes or nursery rhyme books.

THINKING: Have students recite any nursery rhymes they can recall. See if they can give realistic interpretations of the rhymes, leading into a discussion of the absurdity of most nursery rhymes. Do very young children ever question the "meanings" of nursery rhymes? Why are the rhymes so well-liked and remembered?

READING: Students can share some of their favorite nursery rhymes, or find some in the readings that are new to them. (Remember that many of the students may not have been exposed to any of this kind of literature as children.)

WRITING: Divide the class into four groups. Assign each group to write a story from one of the four viewpoints in the nursery rhyme "Ding Dong Bell."

(1) the cat
(2) the cat's owner
(3) Tommy Trout
(4) Johnny Green



One person in each group serves as scribe. After about 20 minutes, each group shares the story they have written from their viewpoint. This activity is based on:

Ding, dong, bell
The cat's in the well.

Who put her in?
Little Johnny Green.

Who pulled her out?
Little Tommy Trout.

FOLLOW-UP: Students may want to create new nursery rhymes. This activity is workable for almost any nursery rhyme.

Recipe Poem

FOCUS: Writing poetry.

MATERIALS: Copies of recipes, recipe books.

THINKING: Discuss the terminology used in recipes, and the subtle differences in some of the terms such as "pinch" and "dash," "blend" and fold," "whip" and "beat," etc. Be sure to list on the board or word wall all terms the students offer.

READING: Students are given time to glance through some of the recipes and recipe books, looking for words that are unique to recipes, words that have multiple meanings, and words that are new to them.

WRITING: Write a "how-to" recipe in poetic form, such as "How to Catch a Boyfriend," "How to Create School Spirit," "How to Go Out on a Blind Date,"--any "how-to" with which most students are familiar. Like a recipe, the poem should contain:

(1) a list of ingredients
(2) directions for mixing and cooking
(3) a statement of results that will be obtained if recipe is followed,
(4) the length of time it usually takes for this recipe to "make"
(5) a title

FOLLOW-UP: Make a class recipe book; let students create an interesting cookbook cover. (See p. 172-173 for bookmaking.)

Mail Call

FOCUS: Writing formal and informal letters.

MATERIALs: Copies of letters the students receive and letters from business firms (especially form letters.)

THINKING: Discuss some of the differences between formal and informal letter writing, including tone, voice, and the ways in which the same information would be stated differently in each instance.

READING: Students share some of their own letters. (Students need to be given advance notice of this activity and encouraged to save some of the form letters they receive.)

WRITING: Imagine that you have a space pal on another planet. He or she probably doesn't know about many of the things that you, an earthbound creature, take for granted. Write a friendly letter to your space pal describing something that we have here on earth. Describe your object in detail but do not give the name of this object until the end.

Next, write about the same object to a business firm on that same planet. This will be a more formal letter in which you not only describe the object, but try to sell the firm a dozen of the objects.

FOLLOW-UP: Students read their letters aloud and classmates try to guess the object described.

Examples of objects: braces (teeth), shoelaces, ice cubes, frozen dinners, mirrors, siblings.

Quiet Conversation

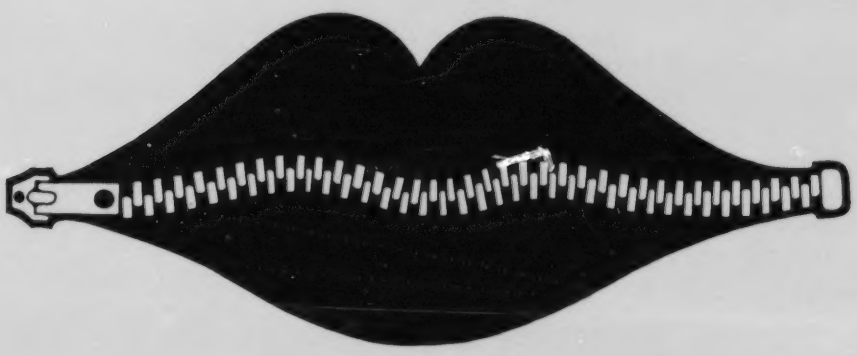
FOCUS: Discovering that writing is a natural means of communication; seeing writing as a process of putting one's thoughts on paper.

MATERIALS: Large flip chart, chalkboard, and/or long strips of butcher paper taped to a solid wall.

THINKING: The basic premise of the Language Experience Approach is "what I think, I can say; what I say, I can write; what I write, I (and others) can read." This is a valid approach for the reluctant writers who "can't think of anything to write."

READING: Students will be reading what the teacher and the students themselves write. Quiet conversation should begin with any activity that is not going to involve a great deal of verbal interaction. For instance, the teacher gives the students a homework assignment. However, all directions are written instead of spoken. The initial directions should be brief enough that some vital information is omitted. The teacher asks (in written form) for questions. All students who have questions must write those questions on the chart (or paper or board). If the students do not ask enough questions to acquire all the information needed for the assignment, the teacher will need to either probe (still in writing) for more questions, or complete writing the directions. There is no oral exchange of information during this time. For the benefit of nonreaders and those students whose reading level is too low for this activity, it is important that, after all the information has been gathered, everything is read aloud.

VARIATION: When students have finished an assignment, give them permission to "talk" to each other--in written form only. After the class has begun working on an assignment, any questions a student may have must be asked in written form.



One Picture Is Worth...

FOCUS: Using pictures to stimulate writing.

MATERIALS: Pictures which convey a strong sense of action and/or which elicit an emotional response in viewer.

THINKING: Have students study the picture for at least three minutes, thinking (but not writing) of all the questions that could be asked about the picture.

WRITING: Give the students five minutes to write all the questions they can think of about the picture. After the five minutes are up, each student should try to group his or her questions in some kind of logical order. Each student should now create a story around the answers he or she devises to go with his or her own question.

FOLLOW-UP: Use the picture as the front of a booklet which contains each student's creative interpretation of the picture.

(Note: This type of activity is a good device for teaching students to go beyond what is written or seen on a page--to do some interpretive, inferential, and creative thinking and questioning.)

Real People

FOCUS: Writing in conjunction with history.

MATERIALS: Classroom texts and supplemental reading sources.

THINKING: This activity should encourage students to see history as real people, real times, real happenings. Encourage students to envision themselves as a part of their own future children's history lessons and to become actively involved in relating what has happened in history to what happens today.

READING: Students pick out a particular event in history which they have recently studied. After reading and discussing the text material, each student should pick out one or two supplemental resource readings that pertain to the event he or she has chosen to write about.

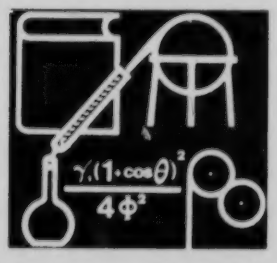
WRITING: Students write to answer the question "If you could make an event in (American, world, etc.) history happen again so that you could play a part in it, which one would you choose? Write a paper in which you describe the event and explain why you chose that particular event and what part you would like to play.

Life As A "Lower" Form

FOCUS: Writing in conjunction with science.

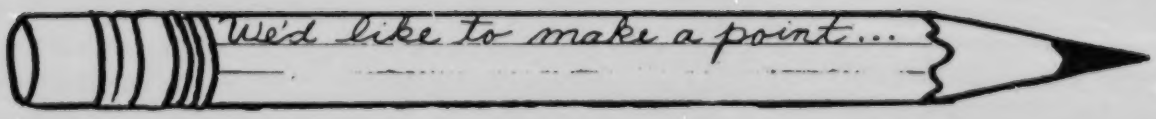
MATERIALS: Science textbook and any desired supplemental resource materials.

THINKING: This writing project works best in conjunction with any of the Life Sciences curricula and could be used as a follow-up to a unit on any type of plant or animal life. Help students to see that there is "life" all around them--when they are home alone, when they are standing out in center field, when they are on a solitary walk through the woods or when they are fishing in a quiet stream.



(Note: It is a good idea, before starting the unit of study, to make the writing assignment. In this way students will read and study the material with a specific purpose in mind.)

WRITING: Students are encouraged to choose to be some form of life other than a human being--any plant or animal form which is about to be, or has been, studied. Pretend that the plant or animal has the power of thought and speech, and write a letter, a story, or an autobiography which describes what it would be like to live as that form of life. Students should write the papers in first person, and include an explanation of why they chose the "life" they are writing about.



Be careful about "over praising."

I'm the Greatest!

FOCUS: Writing a letter of application; improving student self-concept.

MATERIALS: Newspaper want ads.

THINKING: Brainstorm with the students about the qualities employers look for in employees. Students should be able to deduce that the most important qualities apply whether the employee is 14 or 34--dependability, punctuality, integrity, demeanor, appearance, etc.

READING: Have students read the want ads for jobs available for teenagers.

WRITING: Each student picks one of the ads and writes a letter applying for the job. In this letter, the student should explain why he or she should be hired, the positive qualities the student possesses that would be an asset to the employee, and pertinent personal information. The letter should convince the prospective employer why the writer is the best person for the job.

FOLLOW-UP: Find out which students were applying for the same jobs and group the letters according to the jobs. Read the letters aloud and allow the class members to decide which letter is the most convincing.

ALTERNATIVE: A different twist would be to have the students write whatever they think the employer would like to hear--the information may be actual facts, made-up information, or a combination of both. The idea is to provide whatever information the writer thinks is necessary in order to secure the position.

More Ideas and Starters

Grades 7-9

1. Write a story to go with one of today's newspaper headlines.

2. Tell what happens when you wake up one morning with a severe case of rhylotoritis! What can be done for it? What should you have done to keep from getting it? Are certain people immune to it? Describe it in your own "medical" terms.

3. A large corporation is looking for a location for its headquarters. As the president of the Chamber of Commerce in your town, write a letter to the president of the corporation to convince him or her why your town would be the best choice for this business.

4. Pick a partner. Decide which one will be the mother or father and which will be the son or daughter. Follow this sequence; pretending to be one or the other:
   a. As the child, write a note to your parent convincing him or her why he or she should let you go to a special party this weekend even though you're supposed to be grounded.
   b. The partner then replies to the request in another note, explaining why you cannot go.
   c. Respond to the parent's note, citing more reasons why the parent should relent.
   d. The parent gets the last word!

   (This should all be written on one piece of paper.)

5. Write a description of a living room, bedroom, or kitchen so that another student could draw a diagram of the room. Now pass your paper to the person behind you, who is to read your description and draw the diagram. Check to see how well you communicated.

6. From magazines and newspapers, create a montage that you think describes your favorite book, TV character or actor. Then write a paragraph explaining the montage.

7. Write a list of questions that could be asked about an unknown object that is in a large square box. Work in pairs and see who can come up with the longest list of questions.

8. Borrow photos from the school photography class (or yearbook class). Include shots of a school dance, athletic event, classroom scenes, etc. Display around the classroom and allow students to move around the room with notebook and pencil. Number the pictures and have students write creative captions.

9. After reading a story, a book, or a chapter in history or social studies, write a letter to one of the characters. Utilize the following procedure:
   a. Paragraph one: Tell why you like or dislike the character to whom you are writing.
   b. Paragraph two: Tell a similar experience of another story character's that relates to one of this character's experiences.
   c. Paragraph three: Ask the character some questions about something that was said or done that you would like to have explained.
   d. Paragraph four: Tell about something the character did that you would have done differently, and explain why.

10. Create a new holiday honoring your favorite teacher.
   a. Write an announcement for the newspaper.
   b. Design invitations to a party.
   c. Make up a game.
   d. Prepare a menu.
   e. Describe decorations and costumes.

11. Divide the class into four groups. Each group is to design a menu for one of the following eating establishments:
   a. The Stupendous Sandwich Shop
   b. The Prodigious Potato Pantry
   c. The Delectible Dessert Diner
   d. The Spellbinding Salad Center

   The menus must contain at least ten items, listing the contents of each item, and should be artistically appealing.

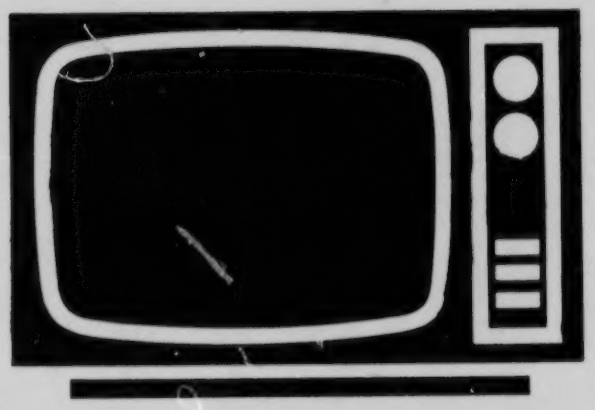
12. Instead of writing a report from an encyclopedia, use the facts to make up a poem, a riddle, or a first-person story.

13. From the classroom dictionary, write the last word that appears on each of the following pages: 276, 937, 607, 1131, 98, and 886. Use these words in a paragraph that contains one story thought.

14. Write the lyrics to your favorite song. Now turn the song into one that would be appropriate for Halloween.

15. Make an alphabetical list of words that describe:

teenagers	pets	girls/boys	clothes
teachers	friends	school	food



16. Write five reasons for:
    a. attending school/not attending school
    b. falling in love/not falling in love
    c. watching TV/not watching TV
    d. listening to rock music/not listening to rock music
    e. learning to drive/not learning to drive
    f. cleaning your room/not cleaning your room
    g. going to a football game/not going to a football game
    h. learning to cook/not learning to cook

17. Write short, one-sentence endings to the following statements. These are to be funny and not personal. (Students are to generalize, so the endings would fit anyone.)

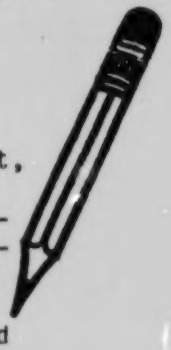
    a. Embarrassment is...
       (e.g., saying "hello" to a person and find out it is a mannequin.)
    b. Loneliness is...
       (e.g., being the only one in detention.)
    c. Misery is...
       (e.g., having a terrible teacher for your favorite subject.)
    d. Security is...
       (e.g., having pajamas with feet in them.)

18. Name one invention we would be better off without. Support your reasoning.

19. Write a one-page paper explaining why you would or would not report another person you saw cheating on an important exam, especially if the teacher grades on the curve and that person's score could lower yours. Do not mention the other person's name.

20. Write a letter of recommendation for someone you don't like who has applied for a job in the foreign legion. List all the positive reasons he or she should be hired. Do not mention the person's name.

21 Write a story that would be appropriate to film for the TV show "Twilight Zone." Focus it on fictitious characters. Remember that, in the "Twilight Zone" story plots, the characters start out as very ordinary people with rather normal experiences. Then, an unusual incident happens, or an ordinary-looking (but unusual) character enters the scene, and the main character(s) are suddenly in the "Twilight Zone," where all sorts of strange things happen. Usually, the ending is satisfactory for the main character(s), and often a badly needed lesson is learned.



22. Have on hand a collection of only the fronts (or outside pages) of various kinds of current greeting cards. Number the cards. (There should be enough so that each student gets a card.) The students are to write an original and unusual greeting for three to five cards, being sure to copy the numbers of the cards he or she is finishing. The class then shares and compares their "endings."

23. Each student is to pick an object that he or she has had since early childhood pacifier days (a baseball glove, doll, stuffed animal, blanket, etc.), and over a period of five weeks writes a biography of that object, one chapter per week.

    Chapter One - description of the object, including how and when it was acquired, how it was treated and cared for, and its importance in the writer's life.

    Chapter Two - a fictional account of the history of the object (before the writer acquired it) such as the family ancestry of the doll or toy, or a description of how the object came into being.

    Chapter Three - a story telling about the life of the object up to the present, including some of its memorable experiences.

    Chapter Four - a paragraph in which the writer tries to sell the object.

    Chapter Five - a prophecy for the object; what does the writer foresee happening to the object within the next twenty years.

24. Rewrite a favorite nursery rhyme or short fairy tale using synonyms. Each student (or small group) will need a thesaurus. Examples: "The Three Little Pigs" may become "Triple Mini Swines" "The Old Woman Who Lived in a Shoe" may become "The Superannuated Matron Who Inhabited Footwear." Students then read their stories aloud while others try to guess which tale is being told.

25. Brainstorm for words that relate to any broad topic or holiday (i.e., Thanksgiving). Allow sufficient thinking and responding time, recording all responses on the board. This should take up <u>much</u> board space. When the students have generated all the words possible, tell them their assignment is to write a story or poem without using <u>any</u> of the words on the board! (This idea will only work once during the school year, so plan carefully.)

section V
grades 10-12

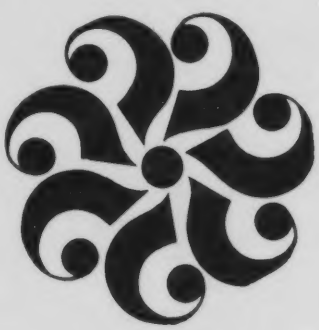
GRADES 10-12

INTRODUCTION

As students enter high school, they are expected to bring with them a background of learning experiences which teachers can utilize in instruction of the higher levels of thinking. A strong writing program across the curriculum encourages and teaches students to become critical, evaluative, and judgmental thinkers as they compose their own writings and evaluate the writings of others. Authoring a paper demands a high level of thought. Generating ideas, choosing vocabulary, selecting style, and organizing thoughts all serve to encourage logical, critical, and creative thinking.

A truly creative writing program allows students to put thoughts on paper without the restriction of rules. The "correctness" of writing rules are best taught when the student sees the need--when he or she is looking for the best way to say what he or she wants to say. The more writing students do, the more their skills improve through enriched vocabulary, more accurate grammar, and better spelling.

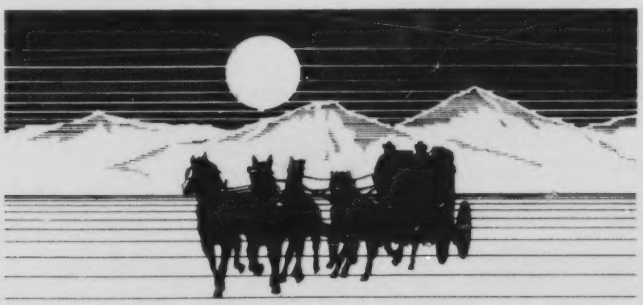
First and foremost, students must be made aware of many topics and ideas through exposure to literature and experiences of all kinds. Reading and listening to prose and poetry, exposition and narration, fiction and nonfiction expose the writers to different styles of expression.



During the early stages of a creative writing project, the teacher must brace himself or herself for chaos, with the assurance that the noise is creative. If the assignment concerns alternate viewpoints, students may be put into groups in which each member is developing the story from a different angle. The time should be spent talking and sharing ideas, writing, mumbling, putting ideas together, and testing them on group members. Students learn from each other. Other assignments may not allow group work, but in any case this is not a quiet time.

Creative writing does not imply total disregard for mastery of the rules and discipline of standard English writing. Learning to write is difficult for any student, yet such instruction is important because learning to write is inherently connected to learning to think. Semanticist S.I. Hayakawa says, "You don't know anything clearly unless you can state it in writing." (22) It is essential in today's classrooms for students to write, and to write often.

The following pages contain activities and ideas which are set up in a thinking/reading/writing format. It is hoped that the structure suggested will be used by teachers who are just initiating a writing component into the content of their curriculum. Teachers who have been providing such writing experiences for their students may find some new ideas, or new "twists" on old ideas, which will further enrich and amplify their program.



GRADES 10-12

ACTIVITIES, IDEAS, AND STARTERS

Now and Then

FOCUS: Writing in conjunction with American literature or American history.

MATERIALS: American literature text(s); American history text(s).

THINKING: Discuss the differences between the terms "compare" and "contrast". Remind students that a thorough understanding of these terms is especially valuable since they occur frequently in testing situations.

READING: "Tomorrow and Tomorrow and Tomorrow" by Kurt Vonnegut; "The Tall Men" by William Faulkner; "The General History" by John Smith; "Of Plymouth Plantation" by William Bradford; "Sinners in the Hands of an Angry God" by Jonathan Edwards. This activity would also lend itself to the study of the Colonial Period in an American history class.

WRITING: Students write ten original sentences that compare or contrast the Puritans and Cavaliers. Students must be able to tell which sentences compare and which ones contrast.

FOLLOW-UP: All sentences are read orally as a recorder writes them on the chalkboard. Group the sentences under appropriate headings, such as Politics, Home Life, Religion, Occupations, etc. (Many of the sentences will have overlapping ideas even though they will be stated differently.) After all the information has been collected, students write a paper on whether they would prefer to live now or in Colonial times, citing reasons for their preference.

To Whom It May Concern

FOCUS: Letter writing.

THINKING: Discuss the purposes of letter writing: to express a personal opinion, to communicate a constructive thought, or to persuade. Lead the students to realize that all letters are in some way personal and creative, and the ability to express thoughts becomes of paramount importance as they enter the job market.

READING: Share some impersonal letters--everything from chain letters to form letters offering grand prizes.

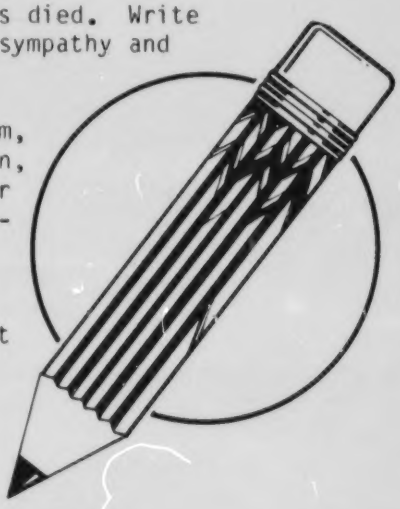
WRITING:

1. Write a letter to Alfred Hitchcock, suggesting a plot for his next television movie.

2. Write a letter to the Superintendent of Schools protesting some school policy. Be sure to explain why you are protesting and to make suggestions to replace the policy you want changed.

3. Imagine that the mother of a close friend has died. Write a brief note to this friend expressing your sympathy and concern.

4. Write a letter to the "Outward Bound" Program, inquiring about the activities they engage in, the qualifications for participating in their program, and how you might apply for the program.



5. Write to your City Council and describe a situation in your town that needs improvement (potholes in the streets, or the need to zone certain properties as "commercial" or "residence"). Offer suggestions as to how these problems might be solved, and how the city could fund the needed improvements.

6. National Senior Day--write a letter to the President of the United States to convince him that a new national holiday honoring high school seniors be declared. (This activity is especially challenging to nonseniors.)

7. Select a particular event (sports, accident, or school happening) and write about it twice, each time to a different audience, e.g., describing the event to (1) your best friend, and (2) a teacher.

Weird Writing

FOCUS: Nonsense writing.

THINKING: Some of the writing that makes for the most enjoyable reading is nonsense writing. See if students can recall some nonsense stories from their childhood days.

READING: Tall tales, Aesop's Fables, Dr. Seuss books, the poems of Shel Silverstein, Judith Viorst's If I Were In Charge Of the World and Other Worries, etc. (Elementary school librarians are excellent resource people for other readings.)

WRITING: Have the students begin writing: (1) a complaint about the class, (2) an incident in their lives, or (3) a tall tale. For reluctant writers, provide a "story starter." Write for three minutes, finish the sentence they started, and pass the paper to the person behind them. Now give four and a half minutes (time to read what the other person has written), and take the story from there. Continue writing and passing papers, increasing the time two or three minutes on each paper. At the last writing, have them bring the paper they are given to a close. Take up papers and read orally.

FOLLOW-UP: Disply the writings on an April Fool's Day bulletin board or use in a publication written for a "Crazy Daze" day at school.

Penning Powerful Paragraphs

FOCUS: Alliterative writing.

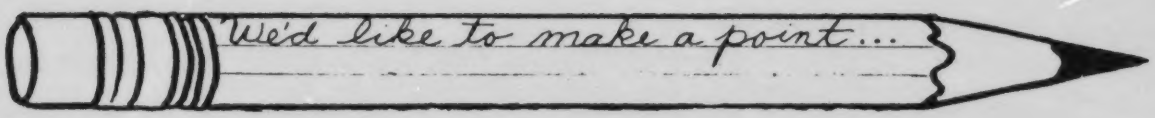
MATERIALS: Textbooks, library materials, children's stories.

THINKING: Discuss and examine the creative use of vocabulary in different writing genres; review (or introduce) some of the various writing styles and techniques.

READING: Any reading that contains the alliterative device. Some students will need much exposure to reading and hearing alliterative materials.

WRITING: First assign all students to write one sentence with each word beginning with an "s"; repeat with another letter of the alphabet. Then assign a paragraph or poem, letting students choose their own letters, using up to four letters per writing.

VARIATION: Assign each student another student in the class about whom he or she is to write a one-line description in alliterative style.



Writing taught once or twice a week is just frequently enough to remind students that they can't write, and teachers that they can't teach. They are both like athletes who never get in condition, yet have to play the game before spectators. (7)

Williams Shakespeare, Arlo Guthrie and Me

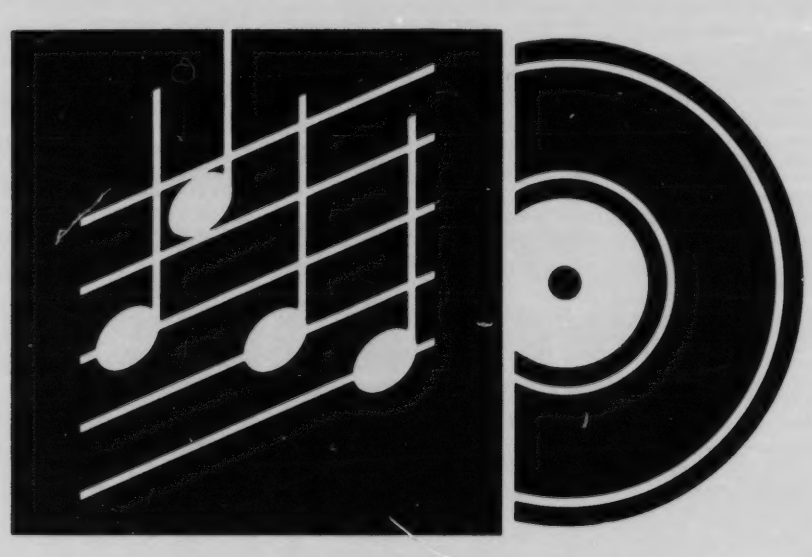
FOCUS: Sonnet and ballad writing.

MATERIALS: Textbooks, anthologies, library books of sonnets and ballads.

THINKING: Discuss the subject matter and rhyme scheme of sonnets and ballads (sonnets: 14 lines, rhyme scheme of abab eded efef gg, or abbabba plus a sestet of various rhymes; ballads: verses of four lines with second and fourth lines rhyming).

READING: Reading of sonnets and ballads from books, plus ballads from recording artists.

WRITING: Students write a sonnet or ballad of their own. Musically-inclined students may want to set some of the works to music.



Example of Ballad Writing:

The Ballad of Beowulf

The King of Danes found fame and wealth
  In all that he had done.
So Hrothgar soon did build a hall
  To spread the spoils he won.

But from the hall sprung hymns to God,
  Which spread throughout the land.
This irked a monster come from Cain,
  Whom no one could withstand.

Through months and years did Grendel kill:
  The hall he did attack.
But from the land of Geats there came
  The thane of Hygelac.

This man had valor greater than
  Some fifty men of norm.
And thus the strength of Beowulf
  Awaited Grendel's storm.

Within the hall the soldiers slept
  When Grendel crept inside.
At first he gnawed the bones of one
  And tossed them all aside.

With pride he jumped the Geat at rest
  But found that he had strength,
With this he tore his shoulder off
  And laid it down at length.

Then Grendel ran to die at home
  And get his mother's care.
For vengeance she attacked the hall
  And took a man from there.

Again the Geat went off to fight,
  To make his name live long;
A swirling pool he went inside,
  Where life did not belong.

The Mother he assailed with ire,
  A sword he tried to use.
But cursed were the blades of all
  Who touched her to abuse.

And then by chance he grabbed her sword
  And swung it through her throat,
Without the fire of vengeance there,
  He took Grendel's head afloat.

Upon this deed he left for home,
  And lived for many years.
Then soon he gained the throne for life,
  His people without fears.

A dragon then attacked his land,
  Sought vengeance for his loss,
A flagon he had watched was gone
  From treasures he did boss.

The Geat did leave with 12 young men
  To slay this beast for good.
But when his sword was broken through,
  Just one of them there stood.

The dragon bit through Beowulf,
  A fatal wound was made.
But Wiglaf thrust his sword to help
  The man that he obeyed.

The dying king with final force,
  Did split the dragon's frame.
Thus Wiglaf won the vacant throne,
  And Beowulf his name.

-- Jason Johnson
Chickasha, Ok.
Sr '84

Teenagers' Lexicon

FOCUS: Creative definitions.

MATERIALS: Dictionaries, thesauruses, American literature texts.

THINKING: Review students on how a dictionary is written and how meanings have changed over the years. Try to find a dictionary that is at least twenty years old and compare some of the meanings with those in a new edition. Remind students that old words take on new meanings, and new words are invented, largely by teenagers' own language.

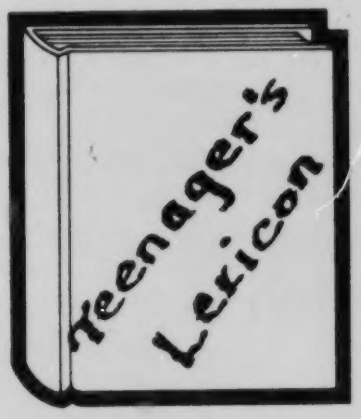
READING: Read "The Devil's Dictionary" by Ambrose Bierce with students.

WRITING: Assign each student to think of ten words and write his or her own definition for those words. For those students who "can't get started" have a ready list of words for them to choose from.

FOLLOW-UP: Combine all work into a "Teenagers' Lexicon" for the students to share with other classes. For instance, seniors could write one for sophomores and juniors.

EXAMPLES: car - a teenager's home on wheels
car - the stop between the bicycle and the wheelchair
English - a set of rules so that everyone will know how to talk and write, with ten exceptions for every rule
essay - what you did last night but left at home

VARIATION: In a study of prefixes, roots, and suffixes, students can put nonsense words together, find the meanings of the affixes, and define a new word. (e.g. "psychoceramic"--a crack-pot)



"Play"ful Dialogues

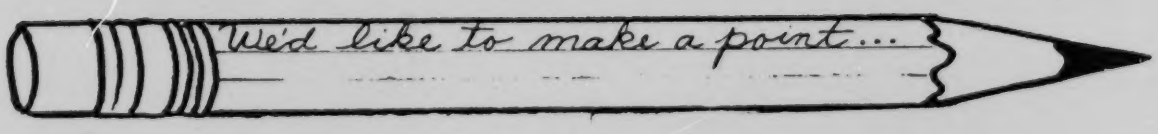
FOCUS: Creative writing in conjunction with literature.

MATERIALS: Literature text.

THINKING: Discussion of Theatre of the Absurd, the use of symbolism in literature, and the ability to write in different forms.

READING: "Rhinoceros" by Eugene Ionesco.

WRITING: After reading the story (preferably read aloud by the teacher as students follow along in their texts), students discuss the story, focusing on the dialogue and the characters' failure to communicate. Divide into pairs to write a short play. After the plays are read aloud, they are then written in dialogue form. This is an excellent opportunity for teaching paragraphing, punctuation, use of quotation marks, and dialogue tags.



Getting started is the hardest part!

Wonderful World of Webster

FOCUS: Vocabulary development and enrichment.

MATERIALS: Unabridged dictionaries.

THINKING: Many words have multiple meanings (e.g., run, set, time) which cause comprehension problems for some readers. Have each make up a sentence using the word "run" in as many different ways as possible. As the sentences are given, make a tally mark each time a different meaning is used.

READING: Have students scan their textbook or library book to find words that are used in different contexts.

WRITING: Each student chooses a word with several different meanings (he or she may want to consult the dictionary to get started), and write a paragraph using that word in as many different contexts as possible. Remind students that even though they will be using the words differently, the theme, or topic, of the paragraph must be followed.

VARIATION: Give all the students the same word and let them work in pairs to write the paragraph. Have a prize for the paragraph using the most meanings of the word.

A Modern Canterbury Tales

FOCUS: Writing in conjunction with English literature; experience in writing character sketches in poetic form.

MATERIALS: English text and/or copies of Chaucer's Canterbury Tales.

THINKING: Before reading, discuss with students how Chaucer's work is valuable not only in terms of literary merit but also of the information it provides with regard to ordinary people of his day. Encourage students to comment on the diversity of his characters, why they think he chose each one, etc. (The discussion of characters would take place before the reading if the teacher decides to introduce the characters then; after the reading the discussion could focus more on how the characters acted, how they interacted with each other, what their actions told the readers about their character, etc.)

READING: The Canterbury Tales by Geoffrey Chaucer

WRITING: Students write their own "General Prologue" for a modern version of The Canterbury Tales. They should try to select a group of American travelers who represent a fairly accurate picture of American life in the 1980's, so that a reader 600 years from now might gain a picture of American lifestyles and interests as we do from Chaucer. Students will need to decide on their destination, their method of transportation (they must be able to converse while traveling), and their reason(s) for going. A logical reason must be found for people of varying ages and socio-economic groups to be thrown together. This information will be presented first, as Chaucer does. Each traveler must be described carefully in terms of his or her personality and appearance. Students may want to draw or otherwise supply illustrations for each character. The conclusion should describe the means chosen to pass time pleasantly while traveling. The title of the whole selection should include the destination as well as the means selected to pass the time (Canterbury Tales/Aspen Anecdotes). The assignment should be written in an imitation of Chaucer's style (rhyming couplets, around ten syllables per line, details which expose character, etc.).

FOLLOW-UP: Each student should be given a copy of all of the writings; keep the stories in a report cover.

EXAMPLE OF A MODERN CANTERBURY TALES

It was the summer and all was well
To the Florida coast they went to sail.
Four people of all different types and kinds
Who had different views and different minds.
For days they sailed on the open blue sea
Friday the end of the journey would be.
They sat and they talked of times which they knew
Each listened intently till all were through.
Some tales were happy and some were sad,
Some talked of good and some talked of bad.
Time passed by as they sailed shore to shore.
By telling these stories it was not a bore.
The surroundings were breath-taking as could be,
It was the touch of God, as all could see.
I have told you of how this trip came about
So now I'll tell of the crew, and leave no one out.

The sea captain who went by the name of Pete
Was rude and wild and by no means neat.
He cussed and hollered and chewed tobacco,
Some thought that he must be quite a "wacko."
His hair was a mess and bleached by the sun,
His dark, beady eyes would make a boy run.
He was born in Tampa in the year 'seventeen
His parents had died when he was a teen.
He joined the Navy and set out to sea
A sea captain someday he wanted to be.
His T-shirt was white and quite dirty, too
The jeans that he wore had lost all their blue.
He never wore shoes, just left his feet bare,
His legs were much lighter and covered with hair.
All in all, he was such a disgusting sight
But he entertained all of the guests at night.
He was head of the ship; he gave all the orders
Out on the sea, he acknowledged no borders.

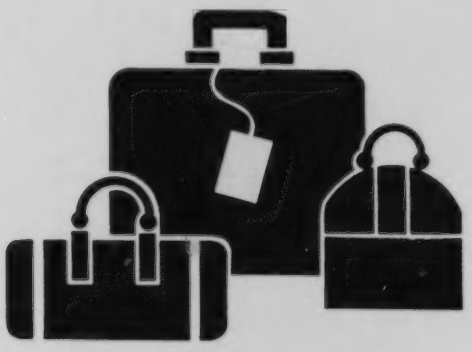
The scoutmaster was from Oklahoma
He left his wife at home, in a coma.
He said that he needed to get away
The cause of her state he would not say.
His hair was thick and gray on the temples.
His eyes showed laugh-lines, and he had two dimples.
His shirt was a Polo, his shorts were Izod;
All the girls thought that he was a god.
His teeth were as white as fresh-fallen show,
On his upper lip a moustache did grow.
He wants to help young boys till he dies.
One little saying he always lived by.
"No man stands taller than he who bends
To help out a child and make him his friend."

There was a mayor, a female at that,
She was quite a cute woman although she was fat.
Her hair was light brown and cut to the ear
And no one could get her mouth out of gear.
She'd talk and she'd talk from dawn till sunset
It bothered the others, on that I would bet.
Her talk was of nothing but politics, true--
And what she would tell her council to do.
She spent most of the trip reading books of law
The most colorful lady ever I saw.
She had married a lawyer and loved his field
So she went to law school, her knowledge to build.
She soon became mayor of her hometown,
She did so well, all the taxes went down.
She is as busy as a hive of bees.
By the way, this lady's name is Louise.

The last of the crew was a football star
He was the best looking of all, by far.
He had massive shoulders and massive thighs
His dark brown eyelashes outlined his eyes.
He strutted as if he were a king,
Posing for girls was his favorite thing.
The reason for his being on the cruise
Was not an injury or to make his team lose.
For the first time in history there was a strike,
He told his coach he was taking a hike.
So here on this cruise he wanted to come,
Expensive to others; to him, a small sum.

Their trip will be their chance to "get away,"
Some of them wish that they could stay.
The characters clash, since they weren't the same
It made some of them want to gripe and complain.
So read the tales that the people did tell
Each of the stories is told very well.
I must now go, for I haven't much time
I hope you enjoy these stories in rhyme.

--Dean Rhoads
Chickasha, Ok.
Sr. '84



Change-Up

FOCUS: Various writing forms.

MATERIALS: Short stories.

THINKING: Discuss the various forms used in writing (plays, short stories, poems, exposition, narration, etc.). Include a review of basic story schema.

READING: Any short story that contains much conversation, such as "Monkey's Paw" by W. W. Jacobs.

WRITING: After the reading, students change the story into another form, such as a play. For instance, from "The Monkey's Paw" they write a one-act play containing three scenes: scene one involves the original exchange of the charm from the visitor to the couple; scene two shows the couple making their first wish and discovering the result; scene three takes place as the second and third wishes are made.

NOTE: It is important at the beginning to provide students with a framework structure such as this in order to give them a sense of order and direction.

FOLLOW-UP: Students are assigned to groups of two or three. Each member's play is read, and one is chosen to be read in play form to the class.

VARIATION: Change a poem into a short story; change a play into a short story; write a short story without using dialogue.

To Make A Long Story Short...

FOCUS: Learning to write summaries.

MATERIALS: Selections from any reading materials.

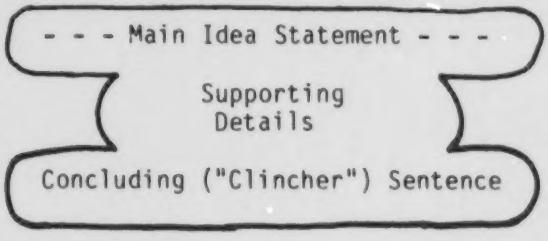
THINKING: Discuss with students the importance of learning to write in summary form, which includes finding main ideas and the most important supporting details. Relate the use of summary writing to effective study strategies, to report writing, and to answering essay test questions.

READING: Any literary or content-area reading selection.

WRITING: (1) The Hourglass Summary
Each line except the one in the middle must be a complete sentence; evaluation may then be based on both skills--writing complete sentences and writing summaries. The first line should contain fifteen words, the next fourteen, and so on down to one. That one word in the center of the hourglass should effectively describe an emotion dominant at the middle of the work itself. The sentences should then build from two words to a final line of fifteen words once again. (See p. 138 for example.)

(2) Sandwich Writing
The "sandwich writing" style of summary writing is best used with shorter reading assignments as it lends itself to a more succinct report of what was read. In teaching summary writing, a considerable amount of time may need to be spent guiding students to recognize (or pick out) main ideas and important details, and in writing "clincher" sentences.

The following diagram will give students a visual picture of what sandwich writing is like:



Example of Hour Glass Writing

The animals of Manor Farm suffer the extremities of labor and starvation under Jones' tyranny.

Major gathers every animal together to convey his dream of freedom gained by rebellion.

Old Major dies, and the pigs, being smarter, make plans for gaining independence.

When Mr. Jones forgets to feed his stock, a spontaneous revolution results.

Animal Farm is erected, governed by the agreed-upon ten commandments.

Amity prevails as the animals loyally labor by Boxer's example.

Numerous sheep fulminate, "Four legs good, two legs bad."

Snowball and Napolean now quarrel with one another.

Napolean takes some puppies for wicked deeds.

Neighbors attempt to recover this farm.

Snowball is heroic during battle.

Snowball suggests the mill.

Napolean opposes him.

Canines attack.

Defeatism

Visions perish.

Napolean adopts mill.

Propaganda is now accepted.

Whymper initiates trade with men.

Napolean seeks purchasers for his wood.

Snowball now becomes utilized as a scapegoat.

To ensure his dominance, Napolean enacts a carnage.

"Beasts of England" is replaced by devotions to Napolean.

The windmill is finally completed as Frederick buys the timber.

Frederick, having used bad banknotes, destroys the mill and hurts Boxer.

Boxer, hindered by old age, collapses while attempting to rebuild the mill.

Boxer, who was supposedly taken to the veterinarian, is murdered at the knackers.

The sheep, taught by Squealer himself, approve two appendages as the pigs walk upright.

During a gathering of some swine and people, most animals cannot differentiate between them.

--Jason Johnson

Chickasha, Ok.

Sr. '84

Character Acrostic

FOCUS: Descriptive writing.

MATERIALS: Classroom texts.

THINKING: Discussion of character, personality, or physical traits of any character (real or fictitious) that has been the focus of study.

WRITING: When there are a few free minutes at the end of an hour, the students can take the name of a major character from the work under discussion and write a quick descriptive acrostic, using each letter of the name as the opening letter of three adjectives that capture the character's personality. A thesaurus can be of great help when they run out of ideas.

Example:

B - boastful, brawny, blunt

E - energetic, eager, exuberant

O - outstanding, optimistic, outspoken

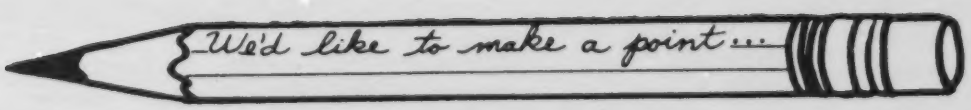
W - winner, worldly, wise

U - untiring, uncommon, unconquerable

L - liberator, luck, legendary

F - forceful, fierce, fantastic!

--Kenyon Bush
Chickasha, Ok.
Sr. '84



Writing becomes more important as society becomes more complex.

ABC Poetry

FOCUS: To encourage students to write in poetic form.

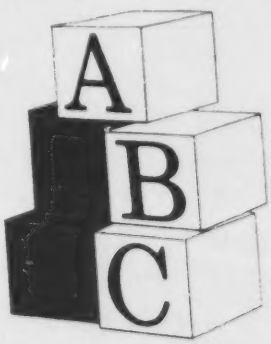
MATERIALS: Any classroom textbook.

THINKING: Using the alphabet, students can compose the ABC's of any literary or content-area selection. This activity is especially suited to reinforcing vocabulary and basic comprehension in any content area.

WRITING: Students may choose characters, events, vocabulary words from a reading selection, from the historical era in which the selection was written, or as a follow-up to a unit of study in science, social studies, humanities, etc. Students are encouraged to utilize the text glossary and specialized vocabulary from the unit. Each line should contain as close to ten syllables as possible, and the whole should be written in rhyming couplets.

Example:

A is for Angles,
who gave England its name,
B is for Beowulf
who longed for great fame.
C is for Cain,
whose curse Grendel bore:
D is for Danes,
most fearless in war.
E is for epic
Which tells of great deeds;
F is for flagon,
from which Celts drank mead.
G is for Grendel,
for whom death bells ring;
H is for Hrothgar,
most gracious of Kings.
I is for impressive--
the Geat from afar.
J is for jewels--
great gifts from Hrothgar.
K is for kingdom,
which Hygelac gave.
L is for land,
which Beowulf saved.
M is for meadhall,
where few ever woke;
N is for Naegling,
the sword that soon broke.
O is for oaths,
which Beowulf did swear,
P is for pride
since he's honest and fair.
Q is for quiver
as men did with fear;
R is for run
when Grendel was near.
S is for swords
that clash in the night,
T is for terror,
caused by Grendel's grim sight.
U is for Unferth,
a most jealous man;
V is for victory
over Grendel's dam.
W is for Wiglaf
whom Beowulf had taught.
X is for xenophobia
which Beowulf had not.
Y is for Yankees
who give Beowulf his due;
Z is for Zee-oww!
Thank goodness I'm through!



--Chellie Clift
Chickasha, Ok.
Sr. '84

Yesterday's News

FOCUS: Researching and writing in conjunction with history.

MATERIALS: Classroom texts, supplemental readings, copies of (or access to) old newspapers, pictures, and periodicals.

THINKING: After studying a unit or chapter, help the students pick a date in history around which to compile a newspaper. (Any date before the 1950's works well, especially the era of the '40's.) Have the students do some "informal" research, asking parents, grandparents, aunts, uncles, etc., about that time in history. Lead the class in a discussion of how history is recorded, especially in newspapers and periodicals where all facets of daily life are covered.

READING: Allow students several days to consult with resource people, and to peruse the materials available in the classroom and old periodicals family members have saved.

WRITING: The students are to construct a newspaper that would be current for the choosen date. Let students choose which area of the newspaper they wish to research and write on: current events, sports, entertainment, cartoons, editorials, classified ads, women's (society), "Dear Abby" column, etc. Only the front page must be factual, informative, authentic; the inside pages may be creative and contrived, but must stay within the chosen date.

For publication, have the students write their information in newspaper style with bold headlines and column format. Arrange the articles on three to four pieces of lightweight posterboard; then the pages are arranged the way the students think they should be. Glue the writings to the posterboard. Keep the posterboard pages together with metal rings or masking tape.

Encourage students to use diagrams, real photographs, pictures from old catalogs, and their own creative imaginations to illustrate some of the articles.

More Is Better

FOCUS: To encourage students to write for quantity; to encourage questioning, interpreting, inferring; to prompt fluent, rapid writing.

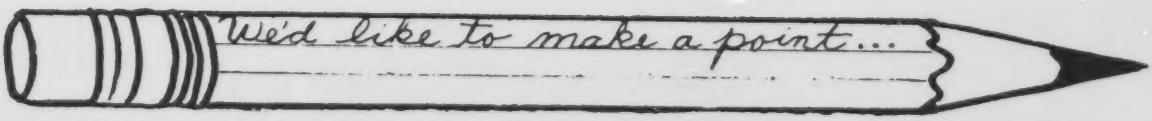
MATERIALS: Poor Richard's Almanac by Ben Franklin
Familiar Quotations by John Bartlett
Any collection of witticisms, pithy sayings, epitaphs, epigrams, proverbs, etc.

THINKING: Lead the class in a discussion of famous proverbs or sayings that have endured over time. Talk about the advantages and disavantages of being a "man of few words" as students read and orally share their interpretations of some of the proverbs.

WRITING: Provide the class with one of the sayings, e.g. "Fish and guests after three days are stale." (John Lyly) or "Never leave that till tomorrow which you can do today." (Poor Richard). Divide the class into pairs. The objective of the activity is to write more than the other teams in interpreting the proverb. (The students will be writing the opposite of a proverb: while a proverb states a truth or opinion in the most succinct way, the students will be stating the same idea in the most verbose way.) Time the exercise--10-15 minutes. The team that writes the most wins, as long as the writing makes sense, even though it may be silly, repetitious, and riddled with wild thinking!

(Note: this is a good way to help reluctant writers get words on paper.)

FOLLOW-UP: After the quantity writing is finished, have the students restate the proverb in their own words, which is a way of pulling all the ideas into a main idea statement.



The whole of a piece of writing is greater than the sum of its parts.

More Suggestions and Topics

Grades 10-12

The following ideas and suggestions can be utilized in any format and for nearly all content areas. Remember: students remember more when they utilize writing as part of their study strategies. The ideas provide opportunities for short creative responses to reading assignments and could also be utilized in journal writing.

1. Prepare a book jacket for a library book, including critical comments, lines from the work, a biographical sketch of the author, and comments that would entice others to read the selection.

2. Work in pairs, with one student being the interviewer and the other student as the author. Ask probing questions about motivation, symbolism, message, characters, etc. The "author" replies according to his or her knowledge and opinions of the selection. All questions and answers are recorded by the interviewer.

3. Select a quotation from the work that seems to capture its mood or message. Write the quote and explain why you chose it.

4. Take the same quotation as in #3 (above) and plan a new and entirely different story that will use the quotation as its first line. Write the basic plot ingredients for this story. This could become the basis for a complete short story.

5. Use a line from the work as the first or last line in an original poem. The poem does not have to tell about, or have any connection to, the original story.

6. If the story were to be cast as a movie, what actors and actresses should play the major parts? Explain why you made these choices.

7. If the story were to be made into a movie, which scenes would be indispensable to the action and why? Which scenes could be left out and why?

8. Take a line from the work which seems to capture the story's meaning. Then restate it in all possible ways. You may use slang, formal English, puns, etc.

9. Imagine that the major character in a selection has just died. Write a mock funeral oration lamenting his or her passing. Include in the oration a catalog of the hero's accomplishments. Use flowery language and elaborate imagery favored by politicians and eulogizers.

10. Imagine that the events described in this selection are taking place in your home town. Write an editorial or a letter to the editor in which you reveal your attitude toward the events.

11. Imagine that you are speaking to someone who has not read this selection. For each of the major characters, think of one word which would give the most accurate revelation of his personality. Use your thesaurus.
Variation: Devise new names for each of the major characters. These names should evoke the type of person the character is so that a stranger would feel as if he or she knew him or her.

12. Write a colorful epitaph for each of the major characters in the selection. Try, in no more than four lines each, to capture the personality traits or to reveal the accomplishments of the characters.

13. Find and read a magazine article giving quick tips on handwriting analysis. Then, knowing what you do about the personality of one of the major characters of the selection, devise a handwriting style that would exhibit his or her major traits. Write a sample sentence and analyze it.

14. Write a letter persuading school officials to (shorten/lengthen) the school day.

15. Write what you have learned in a unit (in history, science, geography, sociology, etc.) to a 10-year-old.

16. After reading a story, write two letters: one to the protagonist and one to the antagonist, telling each one what he or she should have done differently.

17. Write what has been studied in any content-area class to a student who has been absent for several days.

18. The teacher should make a broad, general statement; students expand the statement into a paragraph using details, figurative language, facts, opinions. General statements could be:
    A. Never go barefooted in the summertime until you've seen your first butterfly.
    B. Living by a railroad track is quite an experience.
    C. Too much rain is better than too little.
    D. Everyone should go to college.

19. Write a dialogue without using the word "said."

20. Using alliteration, describe someone you know.

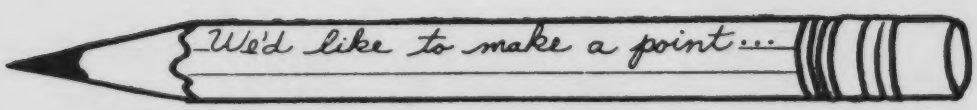
21. Write a character sketch. In the beginning, it is best to write about someone you know the most about. Later, to stimulate more creativity, write about someone you do not really know, but have observed (e.g., a little old lady who sits in the same pew in church every Sunday; the man who jogs by your house every evening). Do not mention any names.

22. Write about the most beautiful place you have ever seen. Describe its beauty (e.g., mountains, trees, lakes, flowers, rocks) with as much detail as possible. Use a thesaurus to help you vary the descriptive language.

23. Pretend you were part of a circus at one time. You can pretend to have been either one of the employees (performer, animal keeper, construction person for raising the tent, ringmaster, cook) or one of the animals.
    A. Write about a normal 3-day performance circus, beginning with its arrival into a city. What was your role? What did you do?
    B. Pretend that, in the middle of the first performance, the "big top" caught onfire. What happened? What did you do to help?

24. Write a "how-to" paper. This is usually the easiest kind for boys to write, e.g., "How to Change the Oil in a Car."

25. Read about, then listen to, Ferde Grofe's Grand Canyon Suite. Write a travelogue in first person, following the five movements of the music.



Creative writing entails thinking, and thinking is hard work!

JOURNAL WRITING

Journal writing is a regular record of experiences, daily happenings, reflections, ideas and thoughts. This type of writing seems to help the attitude and performance of hesitant high-school writers. It is usually considered just one activity in the whole structure of creative writing, and should by no means be the only creative writing done in the classroom. The journal is not the place to work on writing skills; the students must be free to write what they think without fear of consequences, grades, or wrong answers. Errors should be ignored. Thus, students do not learn how to proofread, edit, or revise in journal writing.

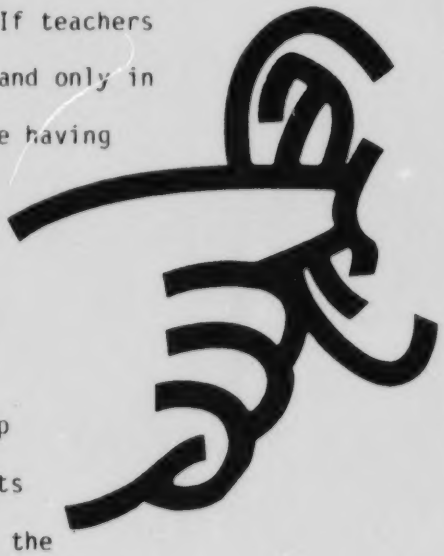
Some reasons for journal writing are:

1. to provide a type of "prewriting" process, where students often plant the seeds that grow into other forms of writing;
2. to help students get thoughts on paper without restriction, organization, or the pressure of grades;
3. to encourage habitual and natural writing, thus reducing writing anxiety; and,
4. as a natural means for getting students to write every day.

Journal writing needs to be a regularly scheduled activity. It can be the first 10 minutes of each class period, the last 10 minutes of each period; it can be used three days a week, or once a week. The frequency and the regularity are important to the success. Students

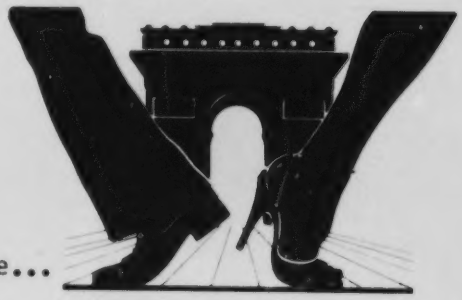
should have some type of notebook in which to record their thoughts. The length of a typical journal entry, two sentences or half a page, is determined by how much the student can write in the given time period.

Guidelines: How the privacy of journal entries is handled is extremely important.* Some teachers only check the journals to see that something was written each time; others tell students they'll be reading the entries regularly, but if a student doesn't want a particular entry read he or she is to mark it in some way (turn down that page, write "private" at the top, draw a star by the date, etc.) If teachers make any comment, it is only on the content and only in personal responses, such as "I'm sorry you're having such a rough time in school." Moffett (17) points out that some students, particularly older low-skilled ones, may lack motivation to write something that is not going to be looked at by the teacher. Some teachers keep their own journals and write when the students write, often sharing their own writings with the class. It is important that credit for journal writing be given just for doing it, regardless of the content.



*Teachers should obtain written consent of students' parents before they read the journals. In addition, before asking students to write journals, teachers should become acquainted with the federal and state laws relating to protection of students' privacy.

If students get "stuck" and need some ideas to get them started, keep some starters handy, making sure that the topics encourage students to reflect on their own experiences. Some examples:



They say when I was little, I used to...

The advantages of getting older are...

The disadvantages of getting older are...

I liked the play we read in English class because...

It's fun when we get to _____ (discuss, debate, etc.) in class because...

Today in biology I learned that...

In class, I don't know how to...

A person should marry someone who...

At school, I wish we could...

What we really need to learn at school is...

There are other "starters" that encourage reluctant writers. Such broad topics often serve as an inspiration to free writing. Some examples:

Getting rich	Science	Blue jeans	Student teachers
Substitute teachers	Weekends	Rock Music	Football games
Money	Spinach	Moving	Television
Old age	My car	Marriage	Movies

Journals can also be used in classrooms to help students analyze and assess their own learning. The students write about what they learn, what they think about the subject matter, why the student

thinks the teacher is effective (or not effective), the student's thoughts about learning in general.* These entries are usually written in a very short period of time (4-5 minutes), and are responses to some classroom activity or to topics assigned by assigned by the teacher at the end of the period. They help students get closure on the lesson by mentally organizing and then writing out the significant points of the subject matter. Some examples:

"Describe the process you used to solve that math problem."

"Tell the procedure you followed in dissecting the cat."

"What part of today's lesson was hardest for you to understand?"

"What would you tell a student who was absent about today's lecture?"

"In four sentences, write the main points of today's lesson."

One major caution in the use of journal writing: if such an activity becomes a task that elicits groans, put it away for a while. Familiarity and overuse can sometimes breed contempt for the activity.

*(e.g., Is learning necessary? What are the benefits for now? For later in life?).

CREATIVE WRITING ASSIGNMENTS OVER SPECIFIC SELECTIONS
IN ENGLISH LITERATURE

LORD OF THE FLIES:

1. Using Golding's style, rewrite the ending of the book, omitting the appearance of the naval officer or any other outside intervention. If you wish, continue the book beyond the immediate fate of Ralph. What other events are bound to occur on the island?

2. Write a newspaper account of what happened on the island. Assume that you have obtained your facts from either Ralph, Samneric, Roger, or Jack and be sure to identify your source in the article itself. Use direct quotations and the inverted pyramid style of presentation.

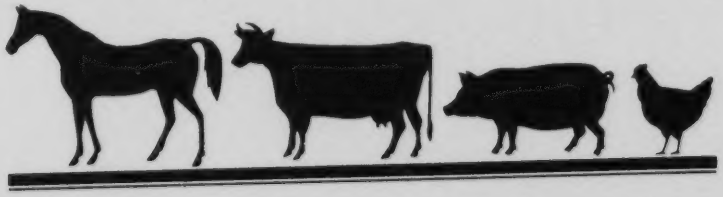
3. Write a script for a trial in which Jack defends himself on charges of treason against an elected official (Ralph). Be sure to use correct courtroom procedure and writing techniques. Try for a "Perry Mason" ending in which a surprise witness or revelation shocks the courtroom and turns the case around.

4. Compose the front page of a newspaper which could have been published in London at the end of Lord of the Flies. Articles should be typed and affixed in seven or eight columns to regulation-size poster board. Use an actual newspaper's front page as your model. There should be very little empty space on the board (margins and between columns only). Remember to use at least three pictures, either hand-drawn or cut from magazines or newspapers. The articles themselves may range from eye witness to human interest accounts; headlines should capture the reader's attention. The major portion of the grade will be determined by these articles. (Up to three students may collaborate on this.)

5. Pretend that you are one of the children on the island, but that you are a girl and that all the others are girls, too. Tell the reader the story of at least two of the novel's major events, changing them to suit what you believe girls (ages 5 12) would do in the same situation. Use first-person narrator to add impact.

ANIMAL FARM:

1. Write an original satire by rewriting parts of the school handbook. Make sure that school traditions, clubs, songs, and rules are discussed.



2. Write your own beast fable satirizing a well-known event from American or world history. Use symbolic names for your animals as Orwell did and be sure to include an obvious moral at the end. Each character should represent a specific human trait.

3. Pretend that you are Benjamin, the wise but cynical donkey. Compose a diary that he might write as he watched the events taking place on Animal Farm.

4. Design a propaganda sheet for the pigeons to drop on other farms.

HAMLET:

1. Write the lyrics to "The Ballad of Ophelia" (or Gertrude) and include a description of her tragic life and death. Remember to use ballad stanza requirements (four lines alternating iambic tetrameter and iambic trimeter, using an a-b-c-b rhyme scheme.)

2. Compose the front page of a Danish newspaper containing articles and at least three pictures covering the recent sad events at Elsinore. The lead article should include a full account of all events surrounding the tragic fencing match, but be careful that you don't go inside Hamlet's head or relate anything that an ordinary reporter would not know. Another article might interview Horatio or Fortinbras, or other minor characters. Up to three students may prepare this on regulation-size poster board.

3. Write and present a debate on the subject: "Resolved: Hamlet procrastinated needlessly."

4. Write the script for an insanity hearing for Hamlet. The hearing should take place as soon as Hamlet returns to Denmark on the pirate ship.

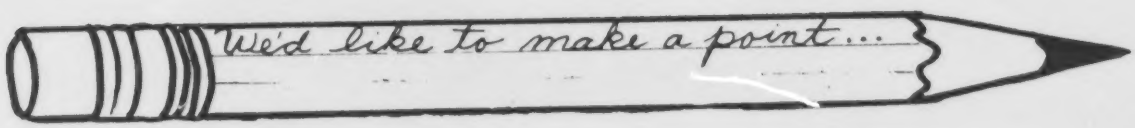
5. Using Tom Stoppard's "Rosencrantz and Guidenstern are Dead" as your model, write a one-act play using Claudius, Gertrude, Horatio, or Ophelia as the protagonist and Hamlet as a minor character.

6. Select a major event from Hamlet. Using the settings and characters from television's Dallas or Dynasty, transpose that event into the lives of the Ewings or Carringtons.

FRANKENSTEIN:

1. After studying the elements of the gothic tale, write a short story in this genre. A medieval castle with dark corners and secret passageways is an important ingredient of the setting. Use a monster such as Frankenstein's to arouse terror, and remember to build suspense through man's fear of the unknown and the power of his own imagination.

2. Horror can be derived from monsters (as with the fiend in Frankenstein or Count Dracula), from ordinary animals which have had their basic behavior altered, from human relationships gone awry, from human phobias, from the alteration of the laws of the universe, or from the loss of the basic essentials of life. Write a short horror story covering one of the above.



Writing is rewriting. (21)

BEOWULF:

1. Make a comic book of Beowulf, using a real comic book as your model. There should be at least twenty pictures with narration written below each frame and/or words coming from the characters' mouths (in balloons).

2. Write a eulogy to be presented at Beowulf's funeral.

3. Write twenty-five lines of your own epic, following all the rules and using a legendary figure as your protagonist. Be sure your excerpt contains a piece of exciting and important action.

WAR OF THE WORLDS:

1. Choose a planet in our solar system. Describe the kind of intelligent life you might expect to find there. Be sure that the life you picture takes into account the planet's gravity, atmosphere, and distance from the sun. This will govern whether it is a land or water creature or an amphibian; its size and weight; its color and placement of its sense organs; its diet; its method of birth; and its warm- or cold-blooded nature.

2. A group of students could pretend that they are the propaganda department for a totalitarian government of the future (if reading 1984, they would work at the Ministry of Truth). Have them prepare news releases explaining one of the following government actions:

a. the cloning of the leader into five exact duplicates
b. the removal of prisoners serving life terms to asteroid colonies in outer space
c. the refusal of permission for Martian emigrants to own property or to intermarry with Earth people
d. the elimination of all vowels from the alphabet
e. the declaration of a $450 bounty for hunters on citizens over 50
f. the use of a new test for the populace. Unless you can pass the test, you will not be allowed to live any longer. Of course, there are certain groups who prove their value by holding important positions in society and are thus excused from the tests.
g. the legalization of cannibalism due to food shortages and the abolishment of all criminal penalties
h. a declaration of war against a superstate which was an ally only yesterday
i. the institution of a new life-for-a-life policy. No one will be allowed to have a child unless he or she can get someone to give up his or her life in exchange for the new one. Discuss the regulations governing this policy, the forms to be filled out by volunteers, etc.

3. Divide the class into groups and assign each one a topic to use as a basis for a news story. Have one member of each group act as the newscaster for television.

a. A disabled flying saucer has just crash-landed in Times Square in New York City. Special police units are forcing open the hatch. What will they find?
b. A space probe from Earth sends back signals to NASA indicating that Mars' moon, Phobos, is composed of metal and is traveling in an irregular orbit. Offer news analyses giving possible explanations for this state of affairs. Have one member of the group act as a guest "expert" with a scientific theory.
c. Groups of robot servants march on the White House, protesting their status as an exploited minority. Interviews with demonstrators and onlookers could give both sides of the question.
d. Cryogenics, Inc. is ready to decant the first "frozen" man in 2550. Have the students interview him about his first impressions about the new age.
e. Interview an alien from another planet. Let the students figure out where and what kind of world he is from and question him about his impressions of Earth.

LITERARY CROSSWORD:

A challenging creative activity following the study of any literary selection could be the composition of a crossword puzzle using characters, events, vocabulary, or historical background from that selection. Students should look at actual puzzles to review the numbering system. A blank puzzle, key, and "across" and "down" clues must be submitted.

ACROSS

1 The number one hit song on Animal Farm
11 Skeptic donkey
19 genius (initials)
22 blue-green
23 a basic quantity
24 fascination
26 preposition
27 original name of farm
28 you (French)
29 Clover was one
30 point of view
36 pictorial (abbr.)
37 adjective (article)
39 Napoleon's opponent
40 ice sport
44 two (prefix)
45 Superman's love (init.)
46 outsider
47 to sleep
50 man-eating giants
52 water closet
53 conclusion
55 represented by Major
57 Thalium (chem. sym.)
58 drinker's organization
59 old
63 archaic form of "you"
64 to cancel
67 non applicable
68 first two letters of "occur"
70 neighboring farmer/businessman
73 advertisement
75 dwelling place
76 easily worked
80 first letters of "tree"
81 dictator of Animal Farm
85 to exist
87 having artificial human parts
89 animal's meeting day
92 wet and slippery
93 possessive pronoun
94 first letters of "rock"
96 influential person
98 British
102 game played by men and animals
105 bad (prefix)
106 second battle at Animal Farm
108 slippery fish
109 burned particle
110 coin of Sweden
111 farm building
112 quickness
113 rowing instrument
114 first letters of "ogre"
115 raised; reared
116 rapid
117 got acquainted with
118 mediator for humans and animals
123 multiple sclerosis
125 specific type
128 vase
129 represented by Napoleon
130 Winston's horrors from 1984
132 to exist
133 ...sleep in a bed with __
136 to allow
138 Squealer fell from one
139 a period of time
140 and (French)
141 "in the year of our Lord"
142 extraterrestrial
144 written by Herman Melville
148 slightly open
149 Abhay Vaidya's initials
150 obstetrics (abbr.)

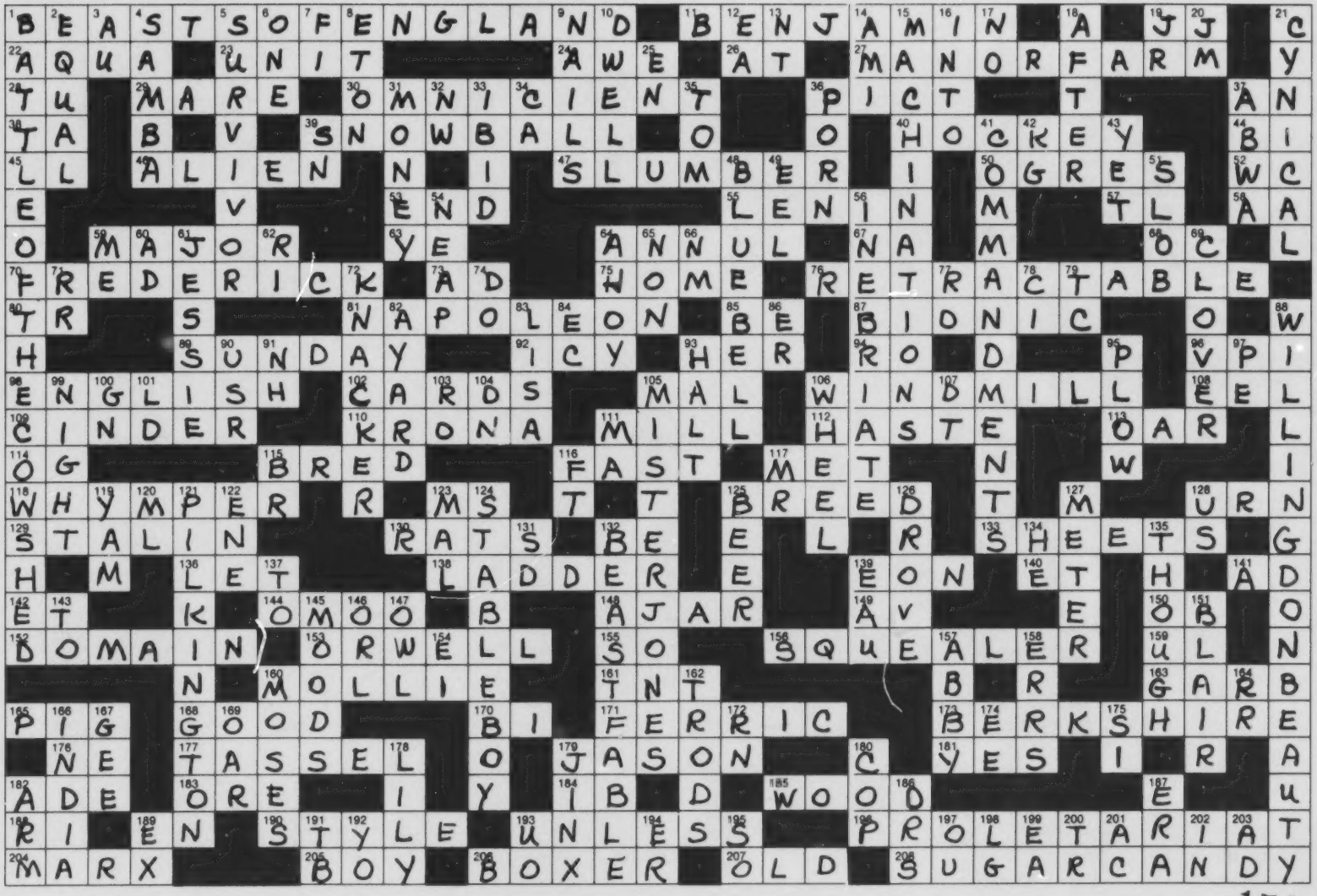
152 territory
153 author's name
155 fifth musical note
156 talkative pig in Animal Farm
159 first letters of "ultimate"
160 white horse
161 explosive
163 that which one wears
165 intelligent animals
168 benevolent
170 two (prefix)
171 containing iron
173 type of boar (Old Major)
176 neon (chem. symbol)
177 a group of threads
179 mythological prince
181 affirmative reply
182 lemon _____
183 mixture containing metal
184 ibid. (abbr.)
185 pigs sold this
188 Rhode Island (abbr.)
189 in (French)
190 fashion
193 except if
196 working class
204 Major represented him
205 male child
206 strong cart horse from Animal Farm
207 ancient
208 ___-___ Mountain

DOWN

1 first struggle on Animal Farm
2 all animals are _____
3 gold (chem. symbol)
4 Brazilian dance
5 Benjamin was one
6 single
7 first letters of "fish"
8 Orwell's school in England
9 hit by hammers
10 to live in
12 each (abbr.)
13 New Testament
14 friend (French)
15 Napoleon had these
16 preposition
17 negative reply
18 following
19 junior
20 tennis player (init.)
21 Benjamin was this ____
25 in (French)
31 Frederick used fake __
32 direction
33 in the same place
34 California (abbr.)
35 male turkey
36 pornography (abbr.)
37 American Business Women's Association
39 tin (chem. symbol)
41 There were seven of these on Animal Farm
42 kilogram
43 in spite of it
48 Animal Farm dog
49 slippery fish
52 messy person
54 monthly tide
56 the pigs were this after finding the whiskey
59 person pronoun
60 advertisement
61 Animal Farm dog
62 Rhode Island
64 call used in hailing
65 not (prefix)
66 New Mexico
69 female friend of Boxer
71 railroad
72 Boxer was taken by him
74 to make an action
77 first letters of "roach"
78 first letters of "citation"
79 initials of famous author
82 unit of measurement
83 girl's name
84 first letters of "economy"
86 comparative suffix
88 Old Major's show name
90 United States Representative
91 New Hampshire
93 stop
95 a farm machine
97 physical education
99 follows day
100 first letters of "gnat"

101 first and last letters of "lead"
103 first letters of "row"
104 first and last letters of "dawn"
105 Animal Farm's real owner
106 rolling device
107 delirium tremens
111 slang word for "mother"
115 bromine (chem. symbol)
116 unit of measurement (abbr.)
117 title preceding male names
119 sweet potato
120 milliliter
121 neighboring farmer
122 suffix used on chemicals
123 bad (French)
124 Boxer dazed one
125 pig's favorite drink
126 directed
127 unit of measurement
128 pronoun
131 South Dakota
132 Animal Farm is part of this genre
134 male pronoun
135 in spite of
137 preposition
139 water (French)
143 preposition
145 emotional states
146 Oklahoma Religion League (abbreviation)
147 wise bird
151 George Orwell's real name
154 either (abbr.)
157 advice columnist
158 makes a mistake
160 the black raven in Animal Farm
162 wears down: steps on
164 current President (init.)
166 Orwell's birth country
167 gosh
169 rowing device
172 registered nurse
174 receiving action (suffix)
175 yes (Spanish)
178 flower
179 klutz
180 police (slang)
182 human appendage
186 doctors (abbr.)
187 women's movement
189 former (prefix)
191 tuberculosis
192 a toy; yo-__
193 Oklahoma University (init. reversed)
194 comparative suffix
195 since this is true
197 Oklahoma University
198 large (abbr.)
199 each (abbr.)
200 first letters of "trick"
201 alternating current
202 preposition
203 anno domini

--Michele Vallee
Chickasha, Ok.
Sr. '84



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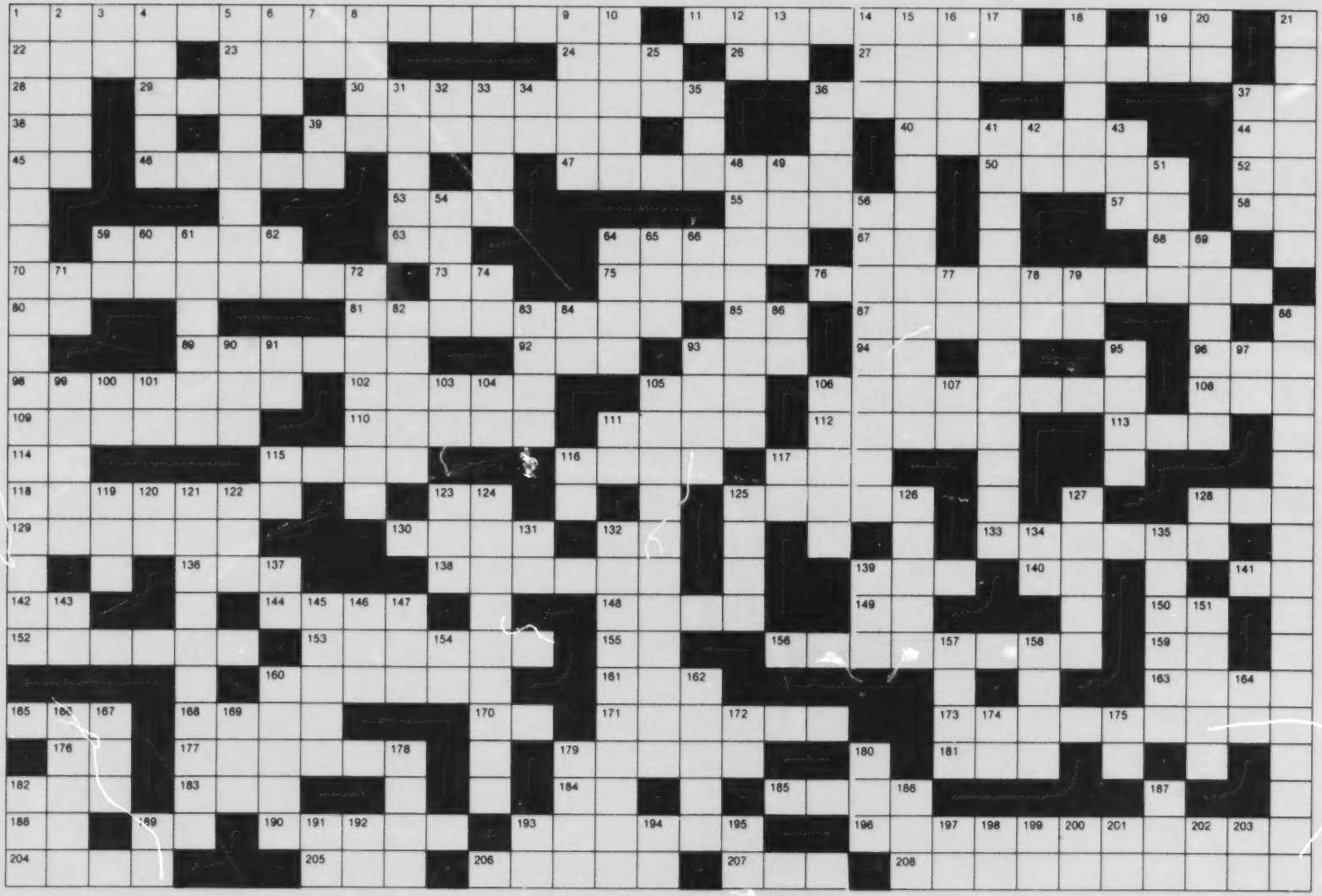

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section VI

bulletin boards and learning centers

INTRODUCTION

Eye-catching, thought-provoking bulletin boards and colorful, well-planned learning centers motivate students to become actively involved in learning. Learning is more effective when students are motivated to make choices from among several activities.

Learning centers and bulletin boards should be considered as instructional tools--a collection of materials and ideas that encourage student interaction, involvement, and decision-making. They provide for expansion on the enrichment of concepts and skills that have been introduced by the teacher. Such centers provide an opportunity for students to assume responsibility and to experience success, and aid in moving students from teacher-centered learning experiences toward student-oriented learning experiences.

The following ideas for bulletin boards and learning centers should be considered as beginnings for teachers in providing students with opportunities designed to facilitate meaningful involvement as they grow in their ability to read, write, and think.

LEARNING CENTER

COMPUTER CAPERS

Research the area of data processing and computer development. Develop a brief time line based on the history of the computer. Include at least five to eight major developments on your time line. Utilizing the information that you acquired through your research, complete one of the following assignments found on the inside of the folder.

I. Pretend that you are one of the scientists who helped perfect the workings of the modern computer. Select one of the major developments on the time line that you devised to determine a time period for your story. Be sure to include the "trials and tribulations" that you encountered while working on your new invention.

First, provide yourself with a rather distinguished-sounding scientific name. Next develop your character traits. The following list of words may help.

male female calm exciting boring blunt shy aggressive assured ugly handsome pretty ugly homely beautiful evil good kind mean old young leader follower clever "out to lunch" cold warm cool distant rigid soft "easy to get along with" "difficult to get along with" dull enthusiastic evasive overt prominent obscure inferior overconfident confident feeble weak strong humorous serious generous selfish understanding huge large tall tiny short fat skinny illusive tangible noisy quiet pallid rosy confusing rude strong weak wealthy poor slow fast

Include information from your research in your story. Vocabulary words that you may need to know about are listed below.

Chips vacuum tubes transistors integrated circuits memory input output mainframe minicomputer microcomputer CPU ROM RAM bits bytes terminal time sharing software hardware abacus calculator punched holes ENIAC Univac digital or analog computers

Scientists and inventors that you may want to read about are:

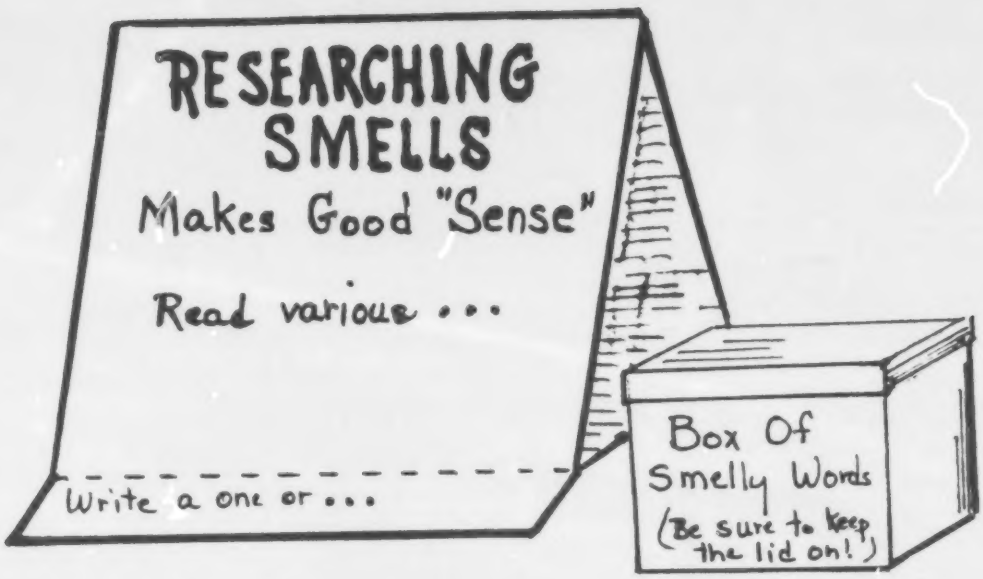
Blaise Pascal Gottfried von Leibniz Joseph Jacquard
Charles Babbage Herman Hallerith Howard Aiken

II. Pretend that a highly sophisticated computer has helped to develop a defense mechanism that can defend the entire country from any type of nuclear attack. The secret plans were formulated in Nevada and must be transported to the Pentagon in Washington D.C. You have been assigned to the mission. Write an adventure story describing everything that you encountered in your attempt to transport the secret documents. You have reason to believe that major foreign powers may know of the discovery. You trust only your talking portable computer that is concealed in your watch.

Include information from your computer research in your story. Devise a chart similar to the one below to help organize your thoughts.

Names of Characters	Means of travel	Foreign powers involved

LEARNING CENTER



SMELLY WORDS

emit	heavy	purify	fragrance	aroma	aromatic
reek	sweet	inhale	fumigate	sniff	emanate
odor	scent	musky	essence	balmy	perfume
fume	vapor	stink	olfactory	spicy	bouquet

Print the smelly words on 3 x 5 cards and place them in the box for students to use.

Fold a colored piece of cardboard in thirds to form a triangle. Print, or cut out the directions on the next page, and place them on each side of the triangle to make the learning center.

RESEARCHING SMELLS MAKE GOOD SENSE

Read various sources to find out such things as:

1. Why good smells of food make your mouth water.
2. How do smell and taste work together?
3. How many smells can most people identify?

Utilizing the information obtained through your research, write one of the following:

1. A poem. Describe your favorite smells!

   (To help warm up your writing skills, imagine that you are smelling a rose, a violet, or a honeysuckle.

   Relive the fragrance of a hot apple pie or a loaf of homemade bread!)

   You may want to relate your poem to a special holiday or event. Be descriptive and creative!

2. Write a descriptive paragraph on each of the following topics:

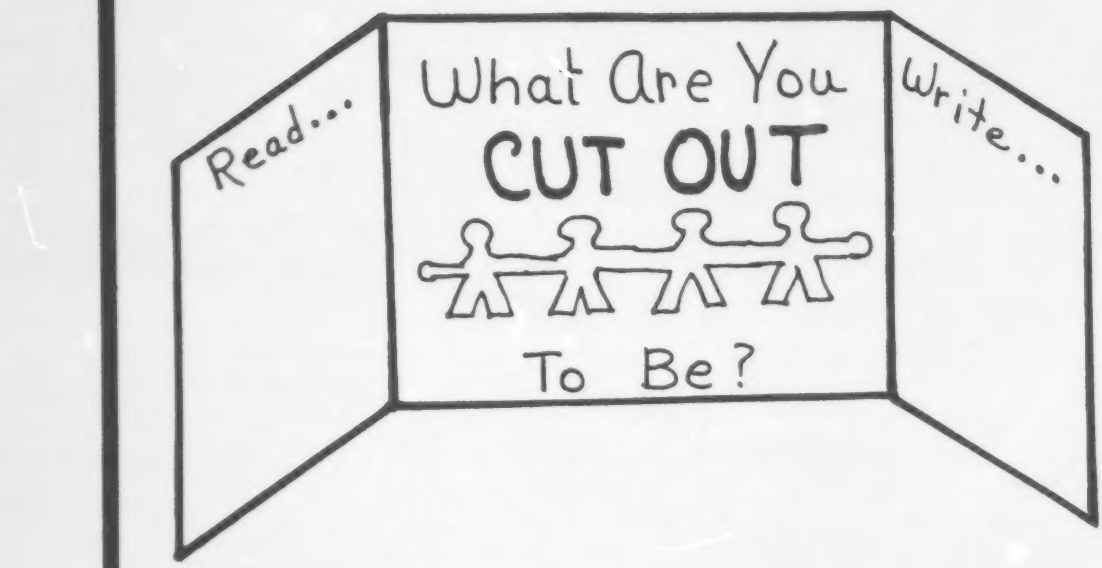
   a. My Favorite Smells
   b. What My Favorite Smells Remind Me Of
   c. Unfavorite Smells

3. Write a one or two-page paper on good smells vs. bad smells and the effects of each.

Food for Thought

Why do bad smells have to exist?
Do different people smell things differently?
Do smells make people do strange things?

LEARNING CENTER

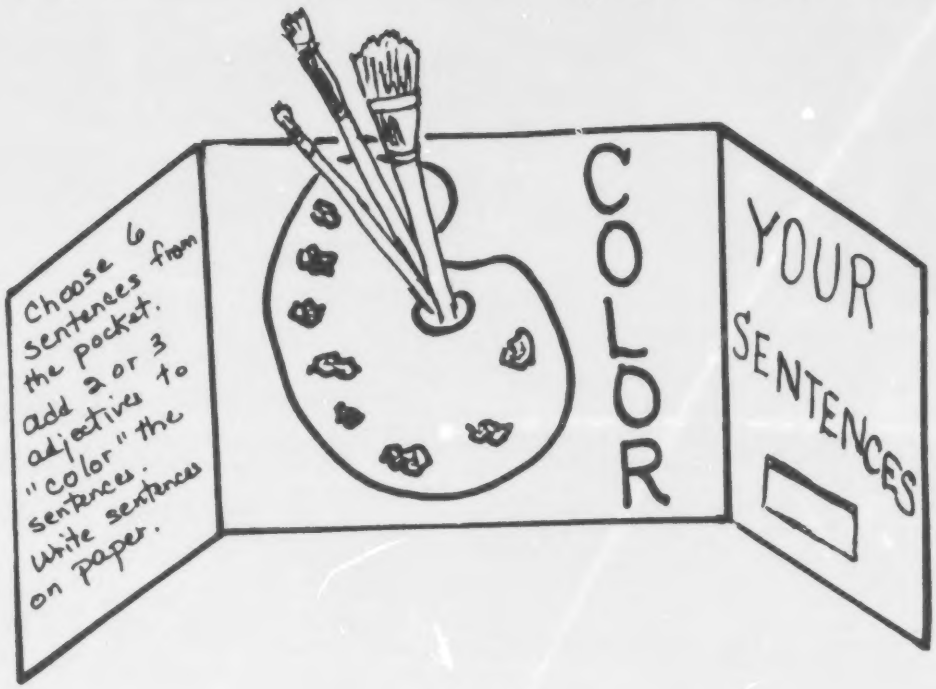


Fold a colored piece of cardboard in thirds, with the larger part in the middle, or glue two colored file folders in the middle, to make a three-sided backdrop.

On the left side, write - READ ... these books about careers. Look at the objects on the table. On the right side of the backdrop, write - WRITE ... about a career that interests you.

Place books about careers on the table in front of this center for the students to read. Put objects on the table - such as a catcher's mitt, a pencil and pen, a hammer, some mixing bowls, a toy truck, computer cards, a checkbook, some rocks, etc. that suggest different careers.

LEARNING CENTER


Choose 6 sentences from the pocket. Add 2 or 3 adjectives to "color" the sentences. Write sentences on paper.
COLOR
YOUR SENTENCES

Fold a colored piece of cardboard in thirds, with the larger part in the middle, or glue two colored file folders in the middle, to make a three-sided backdrop.

Write the information above on the backdrop. Add an artist's pallette to the middle section, with various colors of paint on the palette.

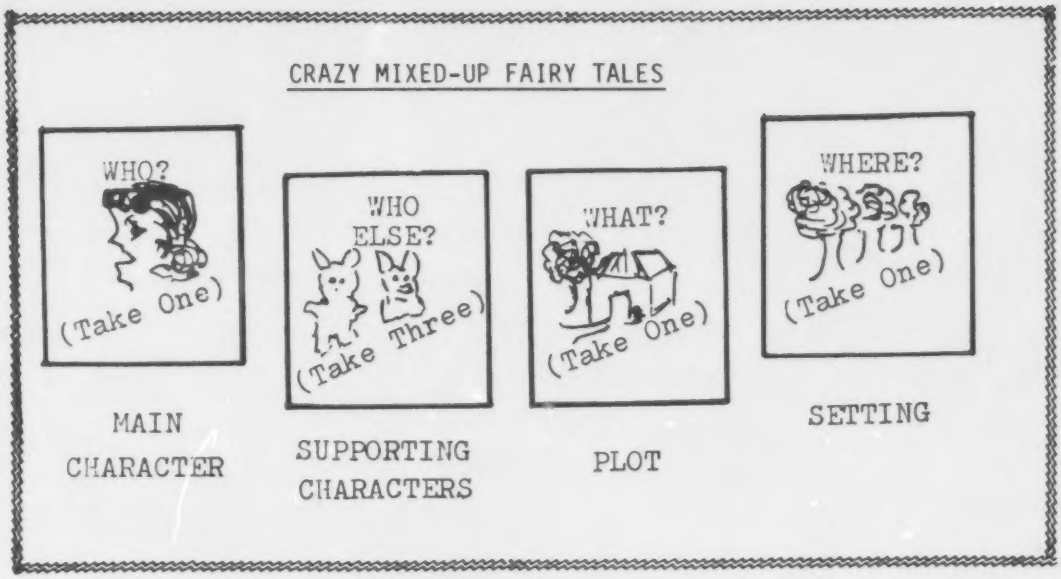
Make strips out of index cards. Place one sentence on each strip and put strips in the pocket on the right side of the backdrop.

Suggested Sentences:

1. The kitten chewed on the mitten.
2. Michelle threw the ball in the yard.
3. The teachers are planning a picnic.
4. The baby is taking a nap.
5. James will bring his dog to school.
6. Susan won the game.
7. All the apples have been eaten.
8. The dog ran across the street.
9. The orchestra is playing a song.

LEARNING CENTER

FAIRY TALES



This makes an excellent small group exercise. The students' imaginations tend to motivate each other to new heights of exaggeration--resulting in some very interesting stories!

1. Make a "Crazy Mixed-Up Fairy Tale" Learning Center. Cut four pockets out of colored oak tag or cardboard. Attach the pockets to a large piece of colored cardboard with colored plastic tape.

   a. Write the following on the four pockets:

WHO? (Take One)	WHO ELSE? (Take Three)	WHAT? (Take One)	WHERE? (Take One)

   b. Print the following on the large cardboard, below the pockets:

   1.) MAIN CHARACTER
   2.) SUPPORTING CHARACTERS
   3.) PLOT
   4.) SETTING

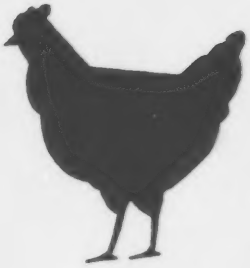
c. Write or type the following information on strips of cardboard or index cards, and place them in the correct pocket of the learning center:

WHO?

Three Pigs
Cinderella
Jack
Ugly Duckling
Snow White
Red Riding Hood
Hansel and Gretel
Chicken Little

WHAT?

Finds house made of candy - gingerbread
Plants a magic bean
Loses glass slipper at the ball
Everyone makes fun of the ugly baby duck
Finds the home of seven little men
Thinks the sky is falling
Sent out to build their own houses
Wolf dresses in Granny's clothing



WHERE?

In the country
On the way to (or at) Grandma's house
At the ball
In the woods
In a house in the woods
On a giant beanstalk
In a meadow by the lake

WHO ELSE?

Wicked step-sisters
Queen's huntsman
Man selling bricks
Wicked step-mother
Turkey Lurkey
Father
Man selling straw
Ducklings
Henny Penny
Wolf
Giant Prince
Fairy Godmother
Mother Ducklings
Man selling sticks
Doc
Sneezy
Dopey
etc...

Student Directions:

Pick one card from the WHO pocket, three cards from the WHO ELSE pocket, one card from the WHAT pocket, and one card from the WHERE pocket. Use the character, supporting characters, plot, and setting to write your own crazy mixed-up fairy tale!

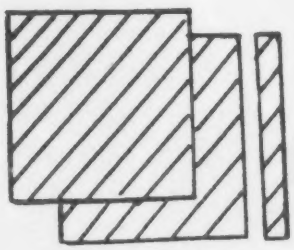
2. Think of your favorite fairy tale. Rewrite it into a new, modern version, utilizing the language and locales with which you are familiar. After you have finished, read your story to a classmate and see if he or she can guess which "old" story you have modernized.

CREATIVE WRITING CENTER

Collect materials for writing, binding and illustrating books - cardboard, paper, crayons, pencils, etc.

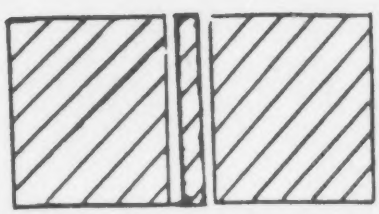
Set up a center to encourage authors. Show students how to bind their books as illustrated below.

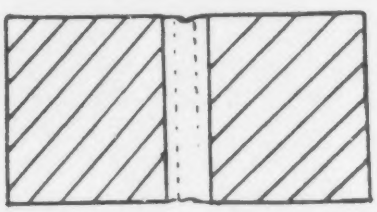
BOOKBINDING FOR BOOKWORMS



1. Staple the pages of the book together on the left margin.

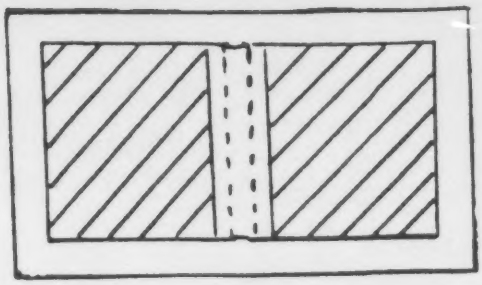
2. Cut 3 pieces of cardboard - two pieces 1/2" wider on the sides than your book pages, and 1 piece 1/4" wide X same length of other cardboard. (This piece will be used for the spine of the book).*



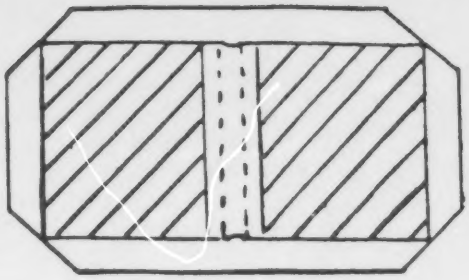


3. Place cardboard and spine together. Leaving 1/8" space on each side of spine.)*

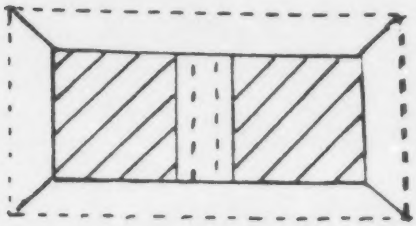
4. Tape cardboard pieces together on the front and back with wide masking tape.



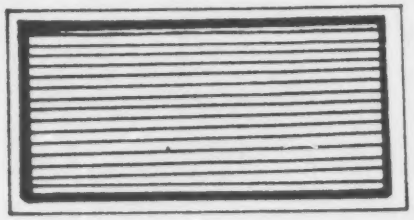
5. Choose cover material from wallpaper, fabric etc. Cut outside cover 1 1/2" larger than cardboard.



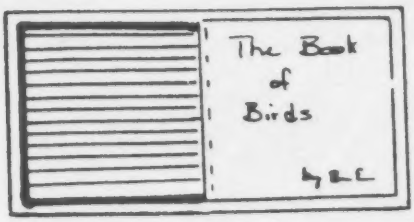
6. Cut triangled-shaped piece of cover material from each corner and discard.



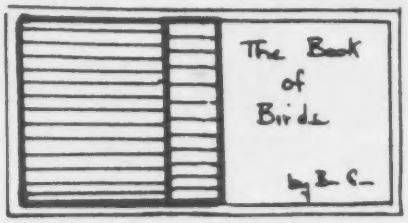
7. Fold over sides, then top, and bottom cover. Glue down.



8. Cut and attach inside cover material. (Cut the same size as book pages.)



9. Place pages in the middle of the spine.

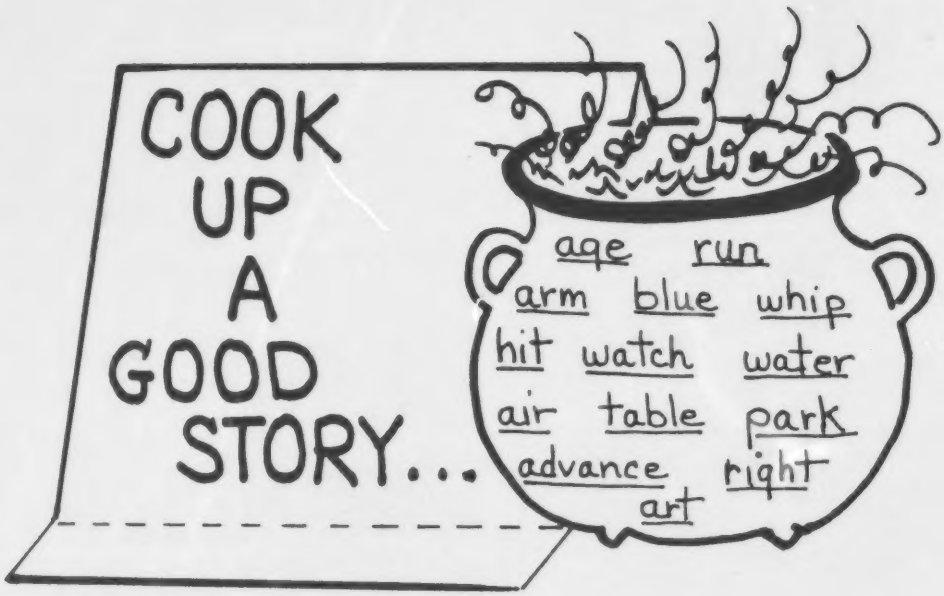


10. Attach with two (2") strips of inside cover material, at the front and the back of the book.

11. Place title of book and the author on front cover and on the spine.

*If book pages are few in number and the book is very thin, do not use the spine. Skip that part in steps 2 and 3.

LEARNING CENTER



TEACHER DIRECTIONS:

Fold a large colored piece of cardboard in a triangle. Tape the sides together. Add a 3 inch piece in front of the triangle, by taping one side of the piece to the bottom of the triangle.

Make a large pot by using an overhead projector or drawing one of your own. If you make the pot black, use white ink to write the words on the pot. Attach the pot to the triangle base.

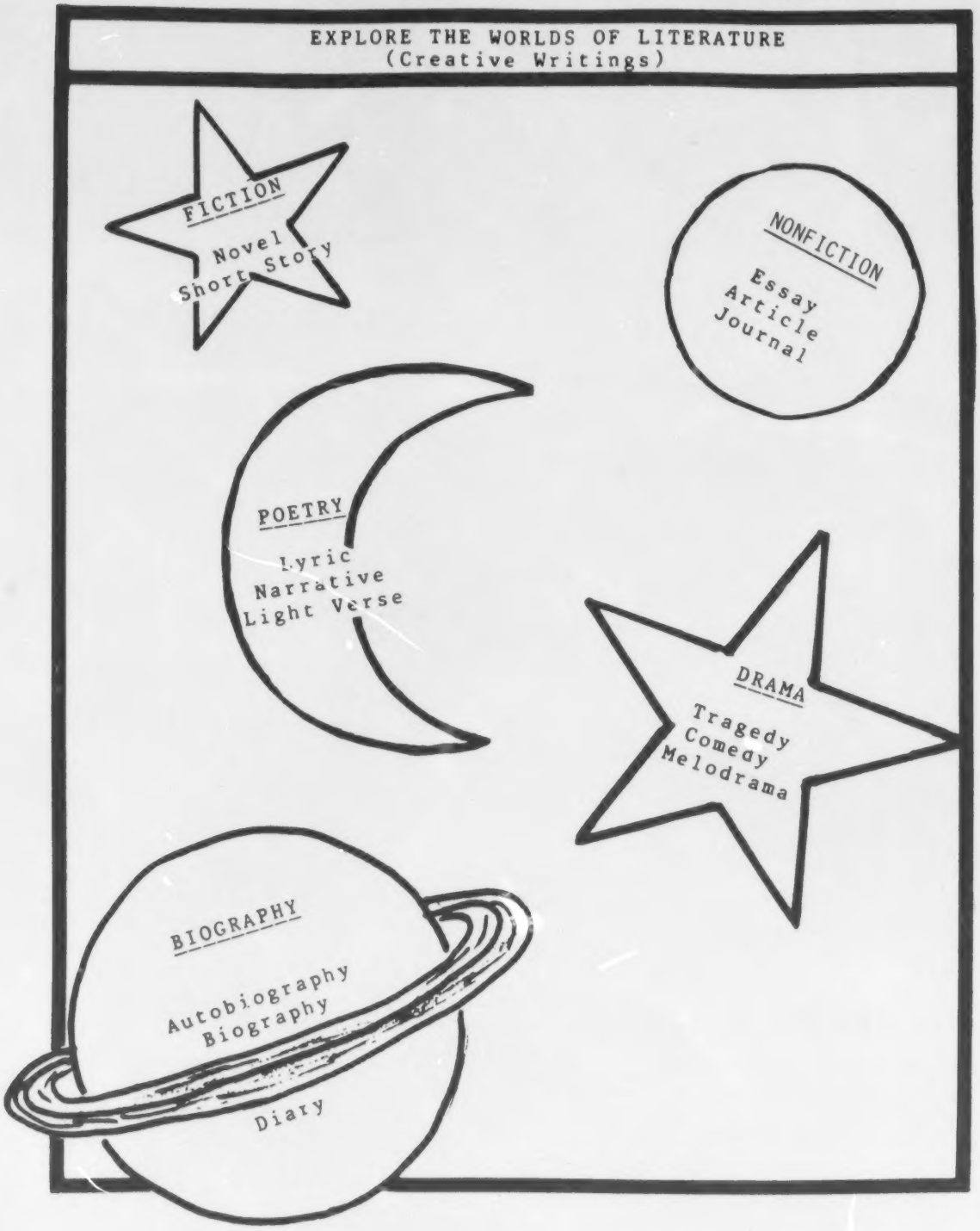
STUDENT DIRECTIONS

These words have multiple meanings. Choose one or more words on the pot. See what a good story you can "cook" up by writing a story with a plot, and by using many different meanings of the word or words you have chosen. This is a very challenging activity! Once you get involved, you may want to write several stories!

BULLETIN BOARD

Use this bulletin board to show students' growth in writing. Place papers from the first of the year, the middle of the year and the last of the year on a bulletin board. Make flowers with students' names on them to place in the flower pot. Enlarge the title with an overhead projector or an opaque projector.

BULLETIN BOARD



Enlarge these shapes with an opaque or overhead projector. Cut letters for the wording. Display the different types of creative writing, as suggested by this bulletin board, on a desk or table.

BULLETIN BOARD

BE A "CUPS" DETECTIVE

Use these clues to find the errors on your paper ...

- Capitalization
- Usage
- Punctuation
- Spelling

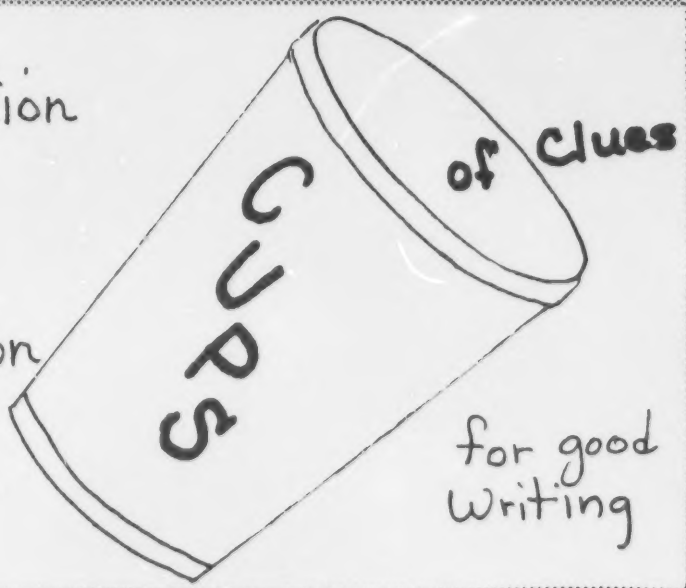
BULLETIN BOARD

Capitalization

Usage

Punctuation

Spelling



for good Writing

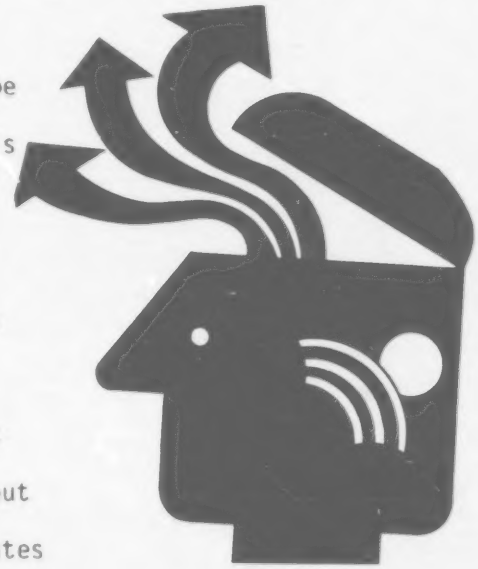
section VII

appendices

BRAINSTORMING

Brainstorming is a technique used in many classrooms to quickly generate a large volume of ideas, vocabulary words, problems, solutions, alternatives, etc.

Brainstorming encourages creativity, individuality, the unusual, and the unexpected with no threat of ideas being discarded or evaluated. All students are free to express far-out, zany ideas; all input, ideas, and suggestions are accepted and recorded. The objective is quantity, not quality.



Begin with short, fun exercises that can be completed in a small segment of time. Word Walls (see p. 183) are a positive approach toward the collection of words. Brainstorm for two or three minutes on a given word. For example: "Class, think of as many words as you possibly can that describe the emotions you feel." If at first the majority of the group is hesitant about volunteering their ideas, give them 3 to 5 minutes to write down all the words that come to their minds, then probe for oral responses. Letting the students work in small groups (3-5 per group, with one member as scribe), is another nonthreatening method for eliciting responses. Ideas can be written on the chalkboard, butcher paper, transparencies, chart tablet, poster board, file folders, and/or index cards. Save all the information for use at a later date. Display these "word walls" to spur thoughts and ideas.

(Note: The teacher may want to number the words as they are written on the board. This provides a quick way to answer questions students as while writing, such as "Which word is _____?" or "What is number _____?")

WORD WALLS

I. Color Words

red	blue	green
crimson	azure	sea green
carnation	indigo	moss
cardinal	navy	shamrock
cerise	peacock	apple
cherry	turquoise	pea
burgundy	ultramarine	jade
maroon	teal	olive
ruby	sky	chartreuse
scarlet	cerulean	verdant
blush	cornflower	forest
vermeil	saxony	leaf
rose	French	grass
Indian	Persian	Nile
Venetian	cobalt	lime
Turkey	sapphire	emerald

yellow	white	black
canary	alabaster	ebony
mustard	marble	ink
gold	snow	raven
buttercup	chalk	funereal
primrose	paper	tar
daffodil	ivory	midnight
topaz	pearl	jet
lemon		
maize		
blonde		
straw-colored		

II. Sight Words

behold	sight	observe
reappear	supervise	recognize
notice	squint	glare
scan	detect	show
glance	blink	peer
examine	pierce	witness
visualize	preview	view
inspect	survey	espy
discover	peek	gaze
outlook	distinguish	spy
emerge	wink	squint
stare	look	see
vision	glimpse	perceive

Sight Words (Con't)

watch	regard	leer
blink	scowl	panorama
note	glower	image
imagine	keen	sharp
regard	gaze	ogle
leer	peep	gape
gawk	scrutinize	scout

III. Taste Words

savor	yummy	delicious
creamy	smooth	tart
sour	bitter	sharp
sweet	sugary	salty
buttery	crunchy	flavor
tang	twang	relish
palatable	spicy	rich
strong	sample	try

IV. Feeling Words

embarrassed	stimulated	guilty
grateful	angry	lovely
annoyed	clumsy	joyful
inadequate	unique	happy
indebted	ashamed	solemn
excited	sly	sneaky
superior	weak	enthusiastic
strong	confused	thrilled
overwhelmed	awesome	respected
frustrated	amazed	scared
contented	nervous	satisfied
peaceful	sleepy	devious
bored	worthless	stupid
proud	energetic	patriotic
refreshed	envious	worthy
jealous	apathetic	relieved
inferior	superior	triumphant
restrained	pressured	dumb
intelligent	laconic	empathetic
sympathetic	brittle	soft
hard	grainy	silky
sense	impulsive	effusive

Possibilities for Word Walls or Notebooks

people	soft	noisy
serious	joyful	old
animal	city	loud
harsh	indoor	hurry
country	outdoor	gentle
science	history	English
health	school	season
weather	texture	ugly
sport	food	clothes
senses	pretty	smell

Alternatives to Six Overused Words

run	walk	laugh	cry	sad
bolt	ambie	cackle	bawl	cheerless
chase	ambulate	chortle	blubber	crestfallen
dart	lumber	chuckle	howl	dejected
dash	meander	crow	moan	depressed
flee	pace	giggle	sniffle	despondent
gallop	plod	grin	snivel	disheartened
hurry	prance	guffaw	sob	dismal
jog	ramble	hoot	wail	dispirited
lope	saunter	howl	weep	downcast
race	shuffle	roar	whimper	forlorn
scamper	step	snicker	whine	joyless
scoot	stroll	titter	boohoo	melancholy
scramble	strut	hee-haw	bewail	miserable
scurry	swagger	cackle	lament	mournful
scuttle	totter	whoop	mourn	pitiable
speed	trek	rejoice	squall	unhappy
sprint	trudge	snigglе	yowl	sorrowful
tear	hoof	smirk		sorry
trot	traipse	simper		woebegone
fly	tread	twinkle		woeful
skip	troup			wretched
skedaddle	tramp			
bustle	hike			
	march			

happy				
blissful	glad	overjoyed	pleased	amused
blithe	jolly	sunny	rejoiced	gay
cheerful	jovial	thrilled	exhilarated	enraptured
delighted	joyful	tickled	merry	
ecstatic	jubilant	gratified	hilarious	
elated	lighthearted	radiant	comfortable	
exultant	mirthful	enchanted	flattered	

Alternatives to "Said"

added	admitted	answered
argued	asked	babbled
bawled	bet	blurted
bragged	bugged	called
cautioned	chatted	cheered
chuckled	coaxed	confessed
corrected	cried	croaked
crowed	dared	decided
declared	demanded	denied
ended	exclaimed	explained
fretted	gasped	greeted
hinted	informed	insisted
laughed	lied	murmured
muttered	named	nodded
nudged	offered	ordered
panted	pleaded	praised
prayed	promised	questioned
quoted	ranted	reminded
replied	requested	roared
sassed	sighed	smiled
smirked	snickered	stammered
stated	stuttered	suggested
tempted	wailed	wept
whispered	wondered	yelled

Less Common Alternatives to "Said"

admonished	assented	atoned
bantered	bemoaned	berated
broached	cajoled	carped
challenged	cited	claimed
conceded	demurred	denounced
disclosed	drawled	droned
enjoined	enumerated	espoused
estimated	evinced	indicated
jeered	jested	lamented
leered	mocked	needled
opined	outlined	presented
proffered	projected	quibbled
quipped	quizzed	rebuked
rejoiced	renounced	retorted
revealed	scowled	simpered
speculated	sputtered	squelched
stipulated	stormed	theorized
vocalized	volunteered	

I. Literature as a Model

Literature provides the model for new things to try in writing. When children have reached a plateau in their writing development, the teacher can take an example of an element of fiction that is well-developed in a particular book and encourage the children to try something similar, giving it their own unique touch.

A. Structure - Introductory framework for a story:
Tico and the Golden Wings by Leo Lionni

Introductory framework for several stories:
Mouse Soup by Arnold Lobel (a framework on the order of The Arabian Nights)

B. Ending - A different solution:
Try a different solution to Tico's problem in Tico and the Golden Wings.

A solution almost like an epilogue:
Compare the endings of Charlotte's Web and Stuart Little.
Try extending the ending of Stuart Little to show what happened afterwards (whether Stuart ever found Margalo).

C. Sentence Structure - Style:
Wind in the Willows by Kenneth Grahame

Rhythm:
Rabbit Hill by Robert Lawson

D. Word Usage - Fun with words:
Amelia Bedelia by Peggy Parish
The Search for Delicious by Natalie Babbitt

Word Choice:
The Bat-Poet by Randall Jarrell

E. Characterization - Interesting character:
Pippi Longstocking by Astrid Lindgren

Character development:
Crow Boy by Taro Yashima
Call It Courage by Armstrong Sperry
One Is One by Barbara Leonie Picard

F. Setting - Realistic:
The Little House books by Laura I. Wilder

Other worlds:
Try Science Fiction; See Richard Murphy's Imaginary Worlds (published by Teachers and Writers Collaborative) for ideas.

G. Point of View - Contrast:
A Dog On Barkham Street and The Bully of Barkham Street by Mary Stolz for stories told from different points of view.

II. Literature as Stimulation

A. Encouraging children to be more observant:
Nothing Ever Happens On My Block by Ellen Raskin

Encouraging children to stretch their imaginations about what they observe:
And To Think that I Saw It On Mulberry Street by Dr. Seuss

B. Wordless books (books that need a story):
What Whiskers Did by Ruth Carroll
Changes, Changes by Pat Hutchins

C. Try nonsense verses to popular tunes just for fun:
Glory, Glory, How Peculiar compiled by Charles Keller. Fifteen popular tunes with words that children have created to go with them, such as "Neath the Crust of the Old Apple Pie".

D. Completing stories to satisfaction:
Tico and the Golden Wings by Leo Lionni - try a different ending.
Dreams by Ezra Jack Keats - What was Roberto dreaming? What happened to the paper mouse that fell to the street?

E. Using books to stimulate creative response:
Hailstones and Halibut Bones by Mary O'Neill (about color)
When the Sky Is Like Lace by Elinor Lander Horwitz (about a "bimulous" day; What happens when it's "bimulous" and the sky is like lace?)

F. Reading several all-of-a-kind stories and then writing a similar kind:
Just So Stories by Rudyard Kipling
Try myths, legends, tall tales, etc.

G. Giving old tales a different twist:
   Jim and the Beanstalk by Raymond Briggs
   Duffy and the Devil by Harve Zemach
   Deep in the forest by Brinton Turkle (a wordless book about a bear visiting the cabin of a human family: Mother, Father, and Baby)

   ...and a different point of view:
   Little Red Riding Hood from the wolf's view
   The Three Billy Goats Gruff from the Troll's view

H. Trying science fiction for other world settings and adventures:
   Dar Tellum: Stranger From a Distant Planet by James R. Berry
   The Forgotten Door by Alexander Key
   Enchantress from the Stars by Sylvia Louise Engdahl (for older readers)

I. Reading books to stimulate writing about various topics, such as life:
   Tuck Everlasting by Natalie Babbitt and The Dark is Rising by Susan Cooper (about living beyond one's time)
   Higglety Pigglety Pop! or There Must Be More to Life by Maurice Sendak (about what one does with one's life)
   The Magic Brush by Y. T. Mui - What is best to create with a magic brush?

III. Literature as Invitation to Write

Books that show the actual processes and satisfactions of writing.

A. Stories in which writing is a major interest of the central character:
   Harriet the Spy by Louise Fitzhugh
   Poor Jenny, Bright As a Penny by Shirley R. Murphy
   The Last of Eden by Stephanie S. Tolan

B. Stories in which writing is shown as an outlet for emotions or as a means of self-expression:
   Winning by Robin Brancato
   A Sound of Chariots by Mollie Hunter
   Poor Jenny, Bright As a Penny by Shirley Murphy

C. Stories in which writing is shown as a way of learning or krowing:
   Anastasia Krupnik by Lois Lowery
   The King's Fifth by Scott O'Dell

D. Stories that show writing as growing:
   Dreams of Victory by Ellen Conford
   We Interrupt This Semester for an Important Bulletin by Ellen Conford

E. Stories that show writing in various forms:
   A Gathering of Days by Joan W. Blos (journal)
   Letters to Pauline by James Kruss (letters)
   I, Trissy by Norma Mazer (variety)

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SOURCES THAT PUBLISH STUDENT WRITINGS

These general guidelines should be followed when submitting a student's work to any publisher.

1. Be sure the type of material being submitted fits the format of the prospective magazine.
2. Submit seasonal material at least four or five months in advance.
3. Submit work to only one publisher at a time.
4. Keep a file copy of any work submitted, with the name of the publisher(s) and the date the material was sent.
5. Be sure each contribution includes the student's name, age, and address. Some editors may request additional information.
6. The material should be strictly the work of the student without any adult "embellishments."

1. AMERICAN GIRL. 830 Third Avenue, New York, NY 10022. For girls 12-17. Accepts stories, poetry, art and letters. Pays for much of the material printed. Materials cannot be returned.

2. CHILD LIFE, RHYME TIME, or LETTERS FROM NEAR AND FAR. P.O. Box 567 B, Indianapolis, IN 46206. Ages 7-11. Prints poetry and letters.

3. CHILDREN'S EXPRESS. Children's Cultural Foundation, Inc., 66 Band Street, New York, NY 10014. Written by children ages 7-13 and edited by students 14-17 who hold jobs as assignment editors, associate editors and assistant editors. Most articles are based on interviews with persons making news; also publishes journalistic-style writings and articles of current interest, e.g., divorce, future Olympians, child actors and actresses, musicians.

4. CHILDREN'S PLAYMATE. P.O. Box 567 B, Indianapolis, IN 46206. Ages 3-8. Prints poetry and pictures.

5. CRICKET. Cricket League, Box 100, LaSalle, IL 63101. Ages 5-12. Has monthly contest open to subscribers. Prints contest winner in two divisions (ages 5-8 and 9-12) for stories, poetry and drawings.

6. DAISY. 830 Third Avenue, New York, NY 10022. For children 6-11. Accepts stories, poems, art, puzzles and descriptions of craft projects and activities submitted by students.

7. DYNAMITE. 50 West 44th Street, New York, NY 10036. Published by Scholastic Magazines for grades 4-6. Accepts gags, jokes, poetry, funny ideas, pet peeves, grips, readers' comments.

8. THE ELECTRIC COMPANY MAGAZINE. P.O. Box 2926, Boulder, CO 80322. For beginning readers. Accepts jokes, riddles, imaginative drawings, ideas.

9. EBONY, JR! Writing Readers, 820 South Michigan Avenue, Chicago, IL 60605. For ages 6-12. Prints letters, riddles, jokes, poetry, short stories. "Major works" appear as winners of annual contest in two divisions (ages 6-8 and 9-12).

10. GRAHAM EDUCATIONAL PRODUCTS (formerly Fun Publishing Company). P.O. Box 40283, Indianapolis, IN 76240. For grades 1-10. Frequently publishes anthologies of stories and poems written by students and submitted by a librarian or teacher.

11. HIGHLIGHTS FOR CHILDREN. Our Own Page, 803 Church Street, Honesdale, PN 18431. Ages 2-11. Prints original work in any form.

12. JACK AND JILL. P.O. Box 567 B, Indianapolis, IN 46205. Ages 8-12. Prints photographs, letters, drawings, poetry, stories.

13. KIDS MAGAZINE. 747 Third Avenue, New York NY 10007. Ages 5-15. Entirely written and edited by children; prints any original work.

14. NATIONAL GEOGRAPHIC WORLD. 17th & M Streets, NW, Washington, D.C. 20036. Ages 8-14. Features include a mailbag column for letters, games, puzzles, and photo-journalism.

15. ODYSSEY. 411 East Mason Street, P.O. Box 92788, Milwaukee, WI 53202. Ages 8-12. Emphasizes astronomy and outer space; contains an "Input" column for letters to the editor, and a quiz page for contributors. Also features imaginative drawings in full colors. May send for a free sample copy and further information.

16. RANGER RICK'S NATURE MAGAZINE. 1412 Sixteenth Street, NW, Washington, D.C. 20036. Ages 5-12. Accepts poems and art on nature topics.

17. READ. Xerox Education Publications, 245 Long Hill Road, Middletown, CN 06457. Grades 7-9. Regularly includes students' jokes and poetry. Once a year it has a special student issue devoted to poetry, short stories, plays and other writings by students.

18. SCHOLASTIC SCOPE. 50 West 44th Street, New York, NY 10036. For students in grades 7-12 who are reading on fourth-to-sixth-grade level. Regularly publishes student-written poems, stories, plays, and mini-mysteries. Send work signed by parent or teacher as well as student and send in care of "Student Writing."

19. SCHOLASTIC VOICE. 50 West 44th Street, New York, NY 10036. For students in grades 7-12. Publishes poems and stories of less than 500 words. Features frequent writing contests on given themes. Material must be signed by parent or teacher as well as student and sent in care of "Your Turn."

20. STONE SOUP. Box 83, Santa Cruz, CA 95063. Ages 4-12. A literary magazine written and illustrated entirely by children. Will return work if a SASE is enclosed with contribution. The Editor's Notebook, a companion volume to Stone Soup is intended to assist teachers in finding ways to use Stone Soup as the basis for a comprehensive writing and art program.

21. WEE WISDOM. Unity Village, MO 64065. Ages 3-12. Accepts stories and poems by children. A note regarding originality must be sent from parent or teacher. The August/September issue features children's work exclusively.

22. WEE WISH TIME. American Indian Historical Society, 1451 Masonic Avenue, San Francisco, CA 94117. All ages. Prints contributions from American Indian children.

23. YOUNG WORLD. P.O. Box 567 B, Indianapolis, IN 46206. Ages 10-14. Prints poetry, drawings, fiction and letters asking for information or advice.

STUDENTS WRITE TO AUTHORS

The following professional writers will answer letters from student writers:

Joan Hanson
15416 Afton Hills
Afton, MN 55001

Ezra Jack Keats
444 E. 82nd St.
New York, NY 10028

Robert Kraus
212 Main St.
Ridgefield, CN 06877

Bill Martin
383 Madison Ave.
Holt, Reinhart, Winston
New York, NY 10017

Berniece Rabe
860 Willow Lane
Sleepy Hollow, IL 60118

Maurice Sendak
200 Chestnut Hill Rd.
Ridgefield, CN 06877

Lee Bennett Hopkins
Kemoys Cove
P.O. Box 128
Scarborough, NY 10510

Steven Kellogg
Bennett's Bridge Rd.
Sandy Hook, CN 06482

Mala Wojclechowska
1776 Fort Union Dr.
Santa Fe, NM 87501

Robert Newton Peck
14 Dogwood Lane
Darien, CN 06820

Marilyn Sach
733 31st Ave.
San Francisco, CA 94102

Judith Viorst
3432 Ashley Terrace
N.W. Washington, D.C. 20028

CARLSON ANALYTICAL ORIGINALITY SCALE

The Carlson Analytical Originality Scale, which focuses exclusively on the creative aspects of story writing, helps teachers pinpoint specific indications to originality in student writing. This scale, reproduced below, contains five major categories; story structure, novelty, emotion, individuality, and style of stories.

SCALE DIVISION A - Story Structure	**SCALE DIVISION C - Emotion**
1. Unusual title 0 1 2 3 4 5	22. Unusual ability to express emotional depth 0 1 2 3 4 5
2. Unusual beginning 0 1 2 3 4 5	23. Unusual sincerity in expressing personal problems 0 1 2 3 4 5
3. Unusual dialogue 0 1 2 3 4 5	24. Unusual ability to identify self with feelings of others 0 1 2 3 4 5
4. Unusual ending 0 1 2 3 4 5	25. Unusual horror theme 0 1 2 3 4 5
5. Unusual plot 0 1 2 3 4 5	**SCALE DIVISION D - Individuality**
SCALE DIVISION B - Novelty	26. Unusual perceptive sensitivity (social and physical environment) 0 1 2 3 4 5
6. Novelty of names 0 1 2 3 4 5	27. Unique philosophical thinking 0 1 2 3 4 5
7. Novelty of locale 0 1 2 3 4 5	28. Facility in beautiful writing 0 1 2 3 4 5
8. Unique punctuation and expressional devices 0 1 2 3 4 5	29. Unusual personal experience 0 1 2 3 4 5
9. New words 0 1 2 3 4 5	**SCALE DIVISION E - Style of Stories**
10. Novelty of ideas 0 1 2 3 4 5	30. Exaggerated tall tale 0 1 2 3 4 5
11. Novelty devices 0 1 2 3 4 5	31. Fairy tale type 0 1 2 3 4 5
12. Novel theme 0 1 2 3 4 5	32. Fantasy-turnabout of characters 0 1 2 3 4 5
13. Quantitative thinking 0 1 2 3 4 5	33. Highly fantastic central idea of theme 0 1 2 3 4 5
14. New objects created 0 1 2 3 4 5	34. Fantastic creatures, objects, or persons 0 1 2 3 4 5
15. Ingenuity in solving situations 0 1 2 3 4 5	35. Personal experience 0 1 2 3 4 5
16. Recombination of ideas in unusual relationships 0 1 2 3 4 5	36. Individual story style 0 1 2 3 4 5
17. Picturesque speech 0 1 2 3 4 5	
18. Humor 0 1 2 3 4 5	
19. Novelty of form 0 1 2 3 4 5	
20. Inclusion of readers 0 1 2 3 4 5	
21. Unusual related thinking 0 1 2 3 4 5	

Source: Carlson, Ruth Kearney. Sparkling Words: Three Hundred and fifteen Practical and Creative Writing Ideas. Geneva, IL: Paladin House, Publishers, 1979.

DROP EVERYTHING AND WRITE!

Drop Everything and Write is a practice period where everyone in the classroom stops what he or she is doing and writes for a specified amount of time. DEW is designed to improve the writing abilities of every student in the class by providing practice time for writing in a uniform and consistent manner.

Emphasis is initially placed on the quantity of writing where students are encouraged to continue writing for the specified time interval. However, the long-term goal should be the improvement of quality in terms of written content and expression. Improvement in the quality of writing and written composition following differentiated instruction may be recognized by comparing the early writing efforts of a student with his or her subsequent writings.

INITIATING DEW

1 Decide the days and time that DEW will be performed in the classroom. (Two days a week is recommended. Some classes may not be able to handle more than 3 to 5 minutes at the beginning of the program.)

2. Initially, many teachers provide the students with a specific assignment to work on during DEW. Examples; record observations, maintain a journal or diary, write a descriptive paragraph, write a poem, write a short story. The type of assignment will depend upon the writing abilities of the students. This is an excellent opportunity for correlating writing with current studies.

3. Student must be encouraged to have all writing materials ready when the DEW period begins. The entire time should be spent on writing--not in searching for pencils and paper or sharpening pencils.

4. Teachers must decide how they will respond to pleas of help in spelling. Some teacher may want to provide the correct spelling so as not inhibit the writing process. Others may want to provide dictionaries for correct spellings. Spelling lists or word walls may be displayed round the room.

5. In order for DEW to work, the teacher should also be writing during the specified time period. However, in the beginning teachers may spend more time supervising the room to make sure that everyone understands that DEW is an important and valuable portion of the day--EVERYONE IS TO BE WRITING! (DEW will not work if the teacher is grading papers, reading, averaging grades etc., during the period.)

PLEASE DEW!

TEACHER AND WRITER CONFERENCES

Teachers who are interested in students becoming serious writers need to understand the importance of the individual writing conference. The conference will provide the student with an opportunity to ask questions without being inhibited by the presence of other classmates. The teacher can point out strengths and problems, discuss ideas, provide suggestions, and make corrections.

Before scheduling an individual writing conference, the teacher should explain to the class that all professional writers have their work edited by other people. The teacher will act as the final classroom editor. Every class member will be expected to schedule a time where the student and teacher will work together privately.

HOW TO ORGANIZE AN EFFECTIVE STUDENT-TEACHER WRITING CONFERENCE

1. Display a sign-up sheet for the individual writing conference. Encourage students to sign a timeframe when they expect their writing to be ready for editing. (See Example I).

2. Set up a place within the classroom where the writing conference will be held. Adapt the physical arrangement so that the teacher and student can be comfortable working side by side.

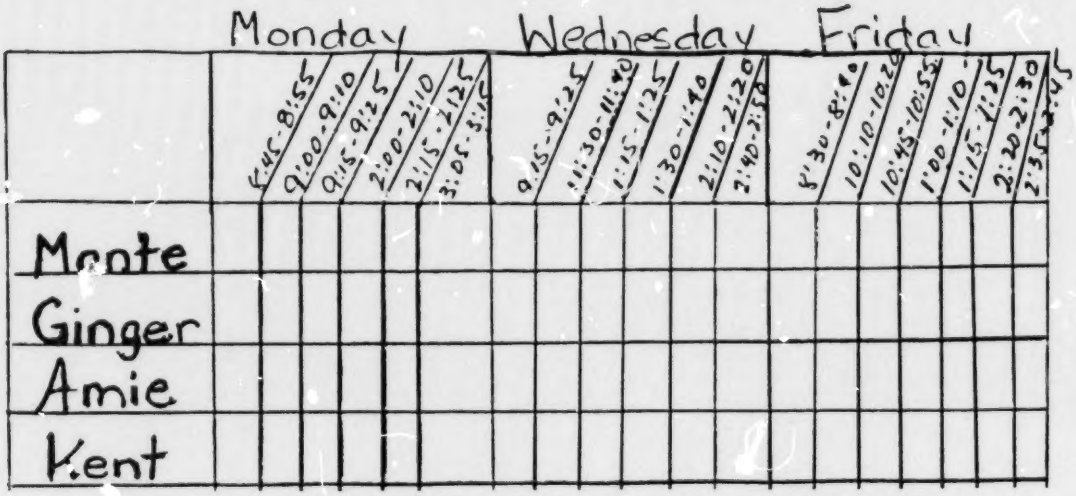
3. Prepare a "Do Not Disturb" sign to be displayed when a writing conference is being held.

4. Provide students with some type of "editing sheet" so that they will know what will be discussed during the writing conference. Students should carefully edit their own work (see Example II) and classmates should edit each other's work (see Example III) before the conference with the teacher.

5. The teacher should begin the conference by making positive comments. The student should be made to feel relaxed and comfortable throughout the conference, and should be aware that the teacher is there as a friend and helper, not as a critic or judge. The conference should also end with positive comments from the teacher.

6. A record should be kept by the teacher of each conference, and a duplicate of the record made for the student (see Example IV).

Example I: Writing conference Sign-up Sheet



Example II: Author's Editing Page

Title of Paper/Book:_____

Author:_____ Date:_____

1. Does my title stimulate interest?
2. Does the opening make the reader want to read on?
3. Who is the audience for my writing?
4. Are my sentences complete thoughts?
5. Have I checked my spelling and punctuation?
6. Does my paper make sense?
7. Does my paper say what I want to say?
8. What is best about my paper?
9. What can I do to make it better?
10. What questions do I need to ask during my conference with the teacher?

Example III: Other Writers' Response Form (*)

(With this particular response sheet, each paper is read by four peer writers, each of whom comments on a different aspect of the piece: the first reader responds to the paper's appearance, the second to the paper's content, the third to mechanics, and the fourth to spelling.)

Other Writers Respond

Author's Name:_____ Date:_____

1. First Reading (reader's name)_____

   Is the paper neat.

   Can you read the writing?

2. Second Reading (reader's name)_____

   Which part of the paper/story do you like best, and why?

   Does any part not make sense to you?

3. Third Reader (reader's name)_____

   Does each sentence end with the correct punctuation? (Don't put in punctuation for the author. Your job as reader is to tell the author which line or lines need his or her attention, and what the problem is in the lines.)

   Does each sentence begin with a capital letter?

   Has the author used capital letters that aren't needed?

4. Fourth Reading (reader's name)_____

   Is each word spelled right? If you aren't sure, use the dictionary. If the work is misspelled, put sp on the line to show the author where the error is, but let him or her find the error in the line.

(*) Adapted from material by Eunice Wallace and reprinted with permission of Riverside Press.

Example IV: Record of Individual Writing Conference

Individual Writing Conference

Title of Assignment:_____

Author:_____

Conference Date:_____ Assignment Due Date:_____

Strengths:

Suggestions:

Note: No author sheet or response form can serve effectively for all writing. The teacher should make his or her own forms to cover specific aspects of a given assignment. Many teachers have the students participate in making the response sheet form prior to the assignment, so that the purpose and structure of the assignment are clear to all writers.

CONDUCTING THE WRITING CONFERENCE

Teachers must develop expertise in asking "leading" questions during individual conferences. The goal is to lead the writers into relating more information about their topic. As the students begin to talk freely about their subject, they often find that they know more about it than they thought. Another goal is to direct the writers' attention to the process and development of their work. Some leading and follow-up questions are:

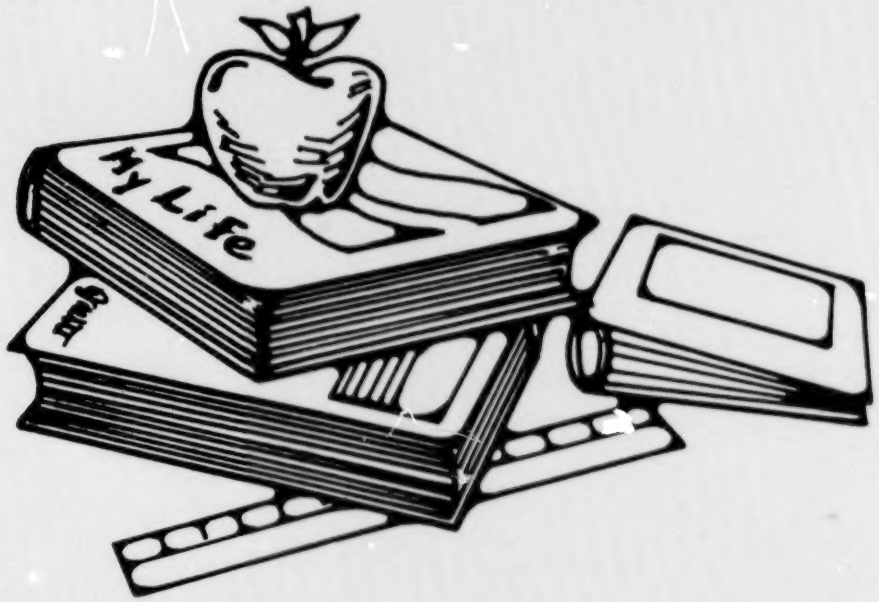
1. Tell me what you're writing about.
2. Is there anything with which you need help?
3. What are you going to do next?
4. What do you like best about your paper so far?

Other questions will be based on responses to these types of questions and on the individual student's writing experiences, problems, and success. An important aspect of questioning is "wait time"--giving the student plenty of time to think through the questions and to formulate responses. The teacher must practice "deliberate listening," putting aside his or her own attitudes, preferences, and sense of hurry in order to allow the writer as much time as he or she needs to answer the question. (The older the child, the longer he or she may wait--up to 45 seconds--to answer what he or she may consider a rhetorical question.) Writing: Teachers and Children At Work by Donald H. Graves is an excellent resource book for more extensive explanations and guidelines for conference.

YOUNG AUTHORS' CONFERENCE

The purpose of a young authors' conference is to stimulate students to become successful authors of their own stories and books, to provide motivation for mastery of writing skills, and to inspire a greater appreciation of the writings of others.

At the young author's conference the original writings of students are placed on display for parents, students, teachers, and interested individuals to view and enjoy. At some conferences individuals actually participate in a creative activity, hear a professional writer speak, and/or honor the students receiving awards. A young authors conference is an inspiration to get students of all ages actively involved in writing. The conference can be conducted on a school-wide or a city-wide basis. Let students take part in preparing publicity for the event.



18 RULES FOR GOOD RITING

1. Each pronoun agrees with their antecedent.
2. Just between you and I, case is important.
3. Verbs has to agree with their subjects.
4. Watch out for irregular verbs which has cropped into our language.
5. Don't use no double negatives.
6. A writers mustn't shift your point of view.
7. When dangling, don't use participles.
8. Join clauses good, like a conjunction should.
9. Don't use a run-on sentence you got to punctuate it.
10. About these sentence fragments.
11. In letters themes reports articles and stuff like that we use commas to keep a string of items apart.
12. Don't use commas, which aren't necessary.
13. It's important to use apostrophe's right.
14. Don't abbrev.
15. Check to see if you any words out.
16. In my opinion I think that an author when he is writing shouldn't get into the habit of making use of too many unnecessary words that he does not really need.
17. And, of course, there's that old one: Never use a preposition to end a sentence with.
18. Last but not least, lay off cliches.

PAESP Perspective

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RESOURCES

The following curriculum resource materials, published by the Oklahoma Department of Education, contain content-area related suggestions for teachers on directing creative writing activities. Educators may request an order form from:

Curriculum Resource Materials
Curriculum Section, Suite 382
State Department of Education
2500 N. Lincoln Boulevard
Oklahoma City, Oklahoma 73105

*Arts In Education
Connections--Linking The Arts and Basic Curriculum (K-6)

*Gifted/Talented
Gifted Galaxy (1-12)

*Nutrition
Creative Nutrition Education

*Early Childhood
Beginnings (K-2)
Growing (Pre-K-2)

*Interdisciplinary Resources
Celebrate Learning: Holidays in the Classroom (K-6)
Mix, Stir, Blend...A Pantry of Cooking Activities and Ideas for Elementary (K-6)
Oklahoma OK (K-6)
Native Americans in Oklahoma (K-6)
Oklahoma's Indian People: Images of Yesterday, Today, and Tomorrow (K-12)
Don't Stop the Music--Unit of Study on Older Americans (K-6)

*General Interest
Survival Skills for the Real World (9-12)
Participate in An American Partnership (K-12)
It's the Law--Students' Rights and Responsibilities
One of a Kind (Learning Styles K-6)
One of a Kind (Learning Styles 7-12)

*Language Arts
A Wide Spectrum of Ideas--Activities for Teachers (K-12)

*Library-Media
Oklahoma: Celebration of Literature (K-12)
Stacks of Ideas

*Science
Outdoor Education--Issues and Investigations (5-8)
High Flight--Aerospace Activities (K-12)

*Social Studies
Classroom Learning Activities for Social Studies
Touching, Living Growing...Elementary Social Studies (K-6)

*Reading
Follow the Leader: English as A Second Language (K-12)
The Reading Sampler (K-12)
Scoops of Ideas (K-6)
OK-NEWS: Oklahoma Newspapers: Educational Windows for Students (K-12)
Metamorphosis: Challenging the Gifted Reader in the Regular Classroom (K-12)

*Driver Education
Scotty Says...Traffic Safety Guide (K-3)
Scotty Says...Pedestrian, Bicycle & Bus Safety Education (4-6)
Youth With Wheels and Their Responsibilities (7-9)